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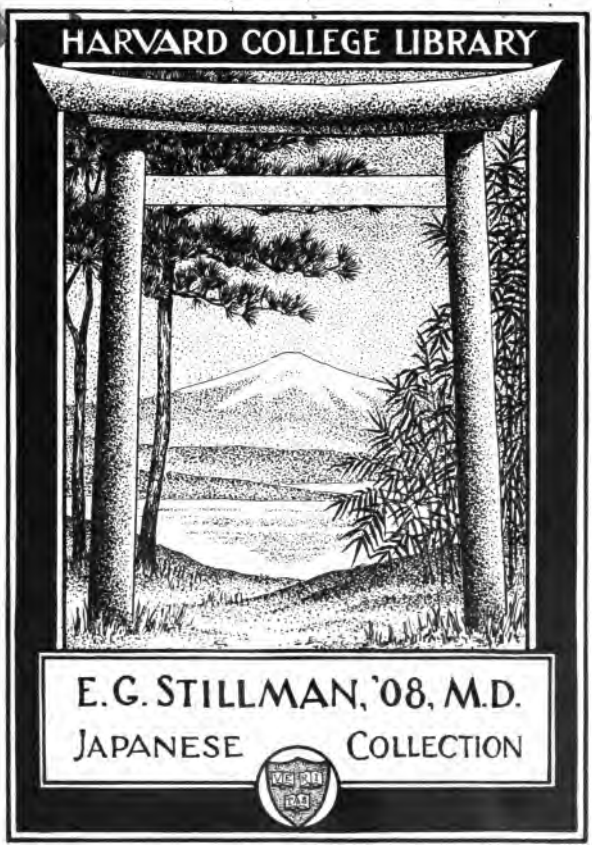

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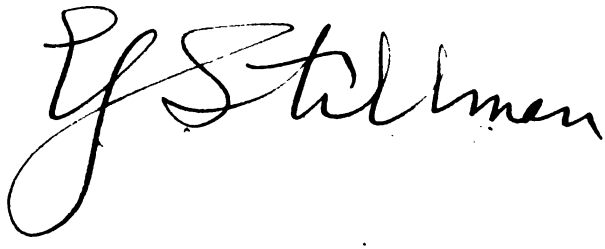

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Bronze Figure of Amidâ at Kamakûra. Cast by Ônô Gorôyemon, 1252 A. D. Foundation-stones of Original Temple seen to left of Illustration. Photographed by the Author.

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PREFACE

It may not be out of place to sketch rapidly and briefly the history of the rise of art in Japan, since art and architecture play so important a part in the following pages.

The savage Ainu were perhaps the first settlers of the Japanese Islands. They entered at the north by way of the Island of Yezo, and gradually working southward, subsequently came in contact with another alien people, the sino-Korean and Chinese immigrants from south-west Korea and China. These latter had settled in and about the province of Idzumo.

Finally still another band of invaders appeared from the south, the warlike Kumâso of Kyûshû. The Kumâso are thought to have pushed quickly northward; conquered or amalgamated with the people of Idzumo, and checked the southern advance of the Ainu. They founded a semi-civilized state with the province of Yamato as its center. History records that Jimmu Tenno, Japan's first historic king (660 B. C.), took to wife a daughter of the Idzumo king, and from the son born to them sprang the long and illustrious line of Mikados.

Down to the seventh century A. D. the influx of Koreans and Chinese into Japan was steadily pursued. Among many other similar notices in the ancient chronicles of Japan we read of a great band of Han immigrants, Koreans of Chinese extraction probably, who had settled in the province of Yamâto. Another large colony was that of the Tsin, who had brought up in Kawâchi Prov-

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ince. Indeed, Chinese and Korean immigration must have played no inconsiderable part in the settlement of the country, since a peerage of the eighth century records that of some 1177 members of the nobility, 381 were assigned either to a Korean or a Chinese origin.

The simple relics of Japan down to the end of the sixth century, prove the rude state of culture which obtained in the islands prior to the arrival of Buddhism from Korea (552 A. D.). The iron armor of the early Yamâto warrior evinces little of what may be called artistic effort, and the same is true of the horse-trappings, of the crude mortuary figurines and simple communal pottery which have been unearthed from time to time among the great dolmens and tumuli of Yamâto and the adjacent provinces. And of the various other objects found therein, much of the pottery, beads, mirrors, rings and pendants may perhaps have come from Korea and southern China. Stone implements and coarse pottery are the sole survivals of the barbarous Ainu.

Again, before the coming of Buddhism, art received little inspiration through religion, since the sole spiritual expression of Old Yamâto was Shintô, the Way of the Gods. And Shintô required no *cultus*-figure; its buildings were of the simplest construction and entirely devoid of ornament. It was not until the introduction of the splendor-loving Indian creed, that the history of art in Japan commenced. This occurred, as we have said, in the year 552 A. D.

By 600 A. D., the Buddhist doctrine had taken such a firm hold upon the mind of the upper classes that Shintô suffered a temporary eclipse. The all-powerful Sôga family now openly acclaimed the foreign creed. This

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abandonment of the primitive cult was not accomplished without a bitter struggle on the part of the many still loyal to it, an opposition which finally resolved itself into a stubbornly contested battle, the battle of Shigi-Sen, 587 A. D. From this struggle the partisans of Buddhism emerged triumphant.

With the ascent to the throne of the Empress Sûikô in the year 593 A. D., Buddhism may be said to have come fully into her own, at least among the upper classes. Temples, shrines and monasteries rose on every hand, and for these Korea (Kudâra) provided priests, architects, wood-carvers and painters. Now Korea was at this time at the height of her artistic development, having recently brought to maturity a purely native art; an art founded to be sure, upon that of her great neighbor, China, but upon which her genius had succeeded in setting an individual stamp. This art of Korea (and survivals are with few exceptions sculptural) is based to a great extent upon that elongated, wasp-waisted type of figure which recent discoveries in Bactria (Afghanistan), Khôtan (Chinese Turkestan), and other Central Asian territories have made so familiar.

The Korean artists were again acquainted with another Chinese school of sculpture. The characteristics of this second school were in many ways the very antithesis of that of the Northern School. In contradistinction to the elongation of body seen in the northern type, the latter school evinced a strong tendency to squareness and heaviness of form and coarseness of feature. These two schools of sculpture were both known to Korea, which, by the end of the sixth century had so changed and molded them that she may well be said to have evolved a sculp-

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tural school of her own. And it was this perfected sculptural art that she now passed on to Japan.

In the year 607 A. D. the Japanese Empress Sûikô and the then Regent Shôtôku Taishi established the great Monastery of Hôryûji, Nârâ, and here today one may still see representative examples of ancient bronze-founding and wood-carving, in which may be studied the sculptural styles of both the Northern and Southern (Chinese) Schools.

From the Şûikô Epoch (593-628), Buddhism in Japan entered upon that marvelous period of growth and prosperity which was to achieve its highest development during the short period embraced in the First Nârâ Epoch, —the Wadô, Yôrô and early Tempyô Eras (708-749). The Second Nârâ Epoch, which may roughly be said to extend to the time of Kwammu's transference of the resident capital to Heianjô (Kyôto), is marked by a gradual falling off in taste and skill, a decadence that sets in, indeed, toward the close of the reign of the great Emperor Shômu, 724-748. After the First Nârâ Epoch, no really great artistic movement is to be remarked until the early ninth century, when once again Chinese ideals, T'ang Dynasty ideals, begin to make themselves felt.

A new impetus in things artistic now sets in; a revival which centers about the Japanese embassies to the T'ang Court, and the return from China of such famous Buddhist scholars and artists as Dengyô Daishi, Jikâku Daishi and Kôbô Daishi. But toward the close of the ninth century, China being then in the throes of fierce internal warfare, the Japanese Court for a time broke off all diplomatic relations with her mighty neighbor.

This resulted in the establishment of a native school

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of sculpture founded upon early T'ang canons, and, more important still, in the development of a *native* school of painting, the Kôsé, of which Kôsé Kanaôka is acclaimed the founder. Little of the art of this early Fûjiwâra School has survived to us, but what there is shows the style that may be called the art of early T'ang japonicized. It found its fullest expression in the following or Middle Fûjiwâra Epoch (996-1072), when it matured that delicate grace and elaboration, which became from that time, to early Ashikâga days, so characteristic of the Yamâto or native style.

To this later epoch too (Middle Fûjiwâra) belongs the purely native art of that great mystic, Eshin Sôzu, whose sublime visions of the luminous Amida and his Angel-Musicians required the use of pure gold-leaf in preference to color. In this he may be said to have anticipated the art of the early Sienese.

Another great painter of the time was Tamenâri, of Uji fame, whose school — the Tâkuma — came under the sway of the classic art of China's Sung Dynasty (960-1127). This school was to reach its fullest perfection under the Kamakûra Shôguns of the twelfth and thirteenth centuries. In sculpture, Jôchô endeavored to revive the grand art of early Nârâ days.

With the Late Fûjiwâra Epoch (1072-1155), both painting and sculpture are in the main Buddhistic. In the realm of pictorial art, Tôsa Môtomitsu and Takayôshi established a native school, which sprang from Kanaôka's earlier school, the Kôsé.

Sculpture in the style of Jôchô, an attempt to combine that of ancient Nârâ and later T'ang, brings one down to the great men of the Kamakûra Period (1186-1333).

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This may be summed up as the age of the sculptor Ûnkei; the age of portrait-painting and picture-rolls. The introduction of monochrome (ink or, more correctly, *sûmi*) painting toward the end of the period marks yet another innovation of the time. The Chinese paintings of the Sung-Yüan Dynasties account for the marked interest in landscape work, as evinced by Japanese (Zenshû) artists of this date. The weak and childlike attempts of the native Tôsa and Kôsé artists are here quite eclipsed. The clumsy picture-roll gradually disappears. Great kakemôno of hideous and emaciated *rakan* — more especially of Shaka's 16 or 500 disciples — become more and more popular. In the queer Buddhist and Taoist deities, now so common, we may see a reflection of the taste of the Sung and Yüan artists of China (12th and 13th centuries). Few and far between are the Amidâs and bodhisâttva in Eshin's glorious *genre*. Nature studies, especially paintings of flowers, birds and landscapes in the sober Zen style, are the ruling passion, alike with the professional, clerical and lay (amateur) painter.

As this Kamakûra Epoch has been called "the Age of the Picture-roll," so the following, or Ashikâga Epoch (1334-1567), may well be designated "the Age of the Kakemôno," since the painting of this brilliant age,— other than that for *fûsuma* and folding-screens — was nearly always done for the "hanging-scroll."

A great revival of interest in Chinese pictorial art marks the era of Ashikâga Yôshimitsu (15th century). The simple monochrome paintings in Chinese style, introduced by the Zenshû and favored by the superrefined dilettante of the capital, temporarily eclipsed other

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schools. This taste for *sûmi*-sketches continued through the age of Yôshimâsa, grandson of the above Shôgun, and himself a famous patron of the arts.

The pictorial art of this epoch, founded upon that of the great Chinese artists of the Sung and Yüan Dynasties, soared to a high level of technical excellence, mainly through the efforts of Minchô, Sesshû, Nô-ami, Masanôbu and others. The Tôsa School, though still under Imperial patronage, was far from prosperous; while Kôsé, the first native school, had already faded into comparative insignificance.

The sculpture of the Ashikâga Epoch continued to model itself upon that of Ûnkei and his followers of the early Kamakûra Epoch. But, a too fine attention to detail and a tendency at times to overelaboration, weakened and effeminized it.

The sudden effacement of the old native schools of painting was due, no doubt, to the rise of a new school, the Kanô, a school founded upon Chinese Sung models, but thoroughly japonicized. This famous and long-lived school owed its inspiration to the genius of Masanôbu's son, Kanô Môtonôbu (1476-1559). The religious mysticism which had played so important a part in the landscapes and nature studies of the Zenshû seems now to have become gradually lost. This led, no doubt, to a certain independence of conception that may account for the rise of a new phase of Kanô art, that of Kanô Eitôku (1543-1590). Under this artist, Kanô resolved itself into a gloriously decorative type, a type characterized by boldness of design, brilliancy of coloring and the unsparing use of a rich background of powdered or full gold-leaf. To such a supremely rich art was due the interi-

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ors of Hideyôshi's Jûraku Palace, Ôsaka Castle and t golden Mômôyâma Palace at Fûshimi, whose gorgeo decorations remain today a byword, though the buildin themselves have vanished or are now in ruins.

Pictorial art during the Tôkugâwa Epoch (1603-1867 shows a strong leaning toward the Chinese styles of Sun and Yüan. It produced many schools—offshoots for th most part of those established by Sesshû and Kanô Mô tonôbu. Thus, the Kanô broke up into four branches, o which one, founded by Eitôku's son Takanôbu, took over the Art Bureau of the Imperial Court from the failing Tôsa. Perhaps the most famous of the four was that established by Takanôbu's eldest son, Kanô Tannyû Morinôbu (1602-1674), an able and prolific artist, who has been well named "the Middle Founder of the Kanô School."

Sesshû's School, the Unkôku, was carried on somewhat slavishly by Tôgan, and tamely by Tôyeki, his son. As for the waning Tôsa, it flares up for one brief moment in the person of Tôsa Mitsuôki (1616-1691).

A strong rival to Tannyû's rejuvenated Kanô arose in the Kôrin, or, more properly perhaps, Kôyettsu School; a school derived, through the latter artist, from the Kanô of Eitôku. Here the sumptuous designs, broad masses and brilliant coloring of Eitôku Kanô are perverted to a degree.

. . . . . .

It should always be borne in mind that important art objects owned by the various temples of Japan have been listed by the Government and constitute what is now called "National Treasure." As such, they are frequently withdrawn from the temples, and placed on tem-

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porary loan in the three great museums of the country, those of Tôkyô, Kyôtô and Nârâ.

Illustrations are taken from the splendid art publications of the Shimbi Shôin Company, Tôkyo, the "Masterpieces Selected from the Fine Arts of the Far East," by Prof. Shiichi Tajima; and the "History of Japanese Pictorial Art," by Dr. Seikai Omura. Other sources are the "Selected Relics of Japanese Art," by Prof. Shiichi Tajima, published by Nippon Shimbi Kyôkwai, Kyôto; Collotype Prints of Various Art Objects, published by the Imperial museums of Nârâ and Kyôto; the "Nippon Seikwa"; photographs by Tamamûra, Kyôto, and original photographs taken by the author.

Garrett Chatfield Pier.

February, 1913
Luxor, Egypt.

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NÂRÂ

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HÔRYÛJI

THE ancient monastery of Hôryûji lies some seven and a half miles to the southwest of Nârâ. It is approached today through irregular fields of barley, beans and rice, which extend well up to the encircling walls. Its little outpost of mud huts is a disappointment, though this impression is soon dispelled when once we enter the temple court.

The main temples stand in a sanded enclosure about which runs a columned portico, roofed with gray tiles and painted red. The regularity of its line is broken by the great red Niô-mon or entrance-portal, by the drum and bell-towers seen at each side of the square, and by the long sloping-roof of the Daiko-dô, which stands far back and immediately facing the entrance portal. To the left of the sanded square rises Hôryûji's splendid Pagoda; to the right, that museum of oriental art, the Kondô.

To the student of architecture these buildings of Hôryûji offer a well-nigh unique experience, since today neither in China nor Korea can buildings of such great antiquity be seen. Indeed, in these blackened, wooden buildings we are brought face to face with a style of architecture, which had its inception long before the Sûi Dynasty of China, toward the close of which Hôryûji was dedicated (616 A. D.).

In the "Chronicles of Japan" (Nihonji) we read of a great conflagration, which almost destroyed the temple in

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the year 680. But many think that the present Pagoda and Kondô have stood well-nigh untouched from the day of their dedication until the present time. The Niô-mon, Figure 2, guarded by its Dêva-Kings, two vociferating figures, said to be the oldest of their kind in Japan, has but recently been repaired out of the *original* materials.

The Kondô, Figure 3, the three-storied building to the right, presents a striking example of early Chinese architecture. Its high roof slopes somewhat sharply, and the general excellence of the proportions is to some extent marred by the later additions to the second story; still, much technical skill is shown in the building, which expresses a certain nobility of proportion and beauty of line. Within this dim and incense-stained Kondô there are revealed to us schools of metal-work comparable to those of Imperial Rome; of sculpture in wood, clay and lacquer, outrivaling in the truth and realism of its portraiture the master-sculptors of Egypt's last great renaissance; and of painting, sculptural still, yet already hinting of the freedom and suavity that shall follow later; studies in line rhythm that would have charmed a Holbein or a Dürer.

High up against its blackened rafters hang canopies in carved and painted wood, richly decorated with beaded fringes, phœnix birds, and musical *tennin* or Buddhist-angels. Of these unique ornaments, one is attributed to the Sûikô Period (593-628), the other being a replica of the Tempûkû Era (1233-1234).

Under these remarkable canopies, and high upon the Kondô's great central dais, sits Tôri's "Shaka Trinity" in bronze. This famous group is said to have been cast by Kûratsukûri Tôri, or Tôri Bûsshi, as he is

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more popularly named, in the year 623 A. D. The great bronze Yâkushi near by, another and earlier example of this little known artist, was produced as early as the year 607 A. D.

Tôri, third of the name, was descended from a Chinese sculptor of Wû Province,[1] who emigrated to Japan about 500 A. D. A work of art attributed to his son is that remarkable gilt-bronze statue of Kwannon, formerly at Hôryûji, and now in the collection of the Imperial Household, an archaic little bronze, illustrated under Figure 4. It is supposed to date from the fourth year of Sûjûn or 591 A. D. If the inscription is correctly understood, it is the oldest bronze statue in Japan.

The great bronzes of the Tôri family, as is but natural, evince many of the characteristics of the Wû School of sculpture, itself a branch of the Southern (Chinese) School. The peculiarities of this branch are especially marked in the bronzes by Tôri Bûsshi, Figures 5-6, for in these we find strongly accentuated the square features, negroid lips and noses, and the stiff formality of the flaring drapery at the sides.

As Tôri's bronzes provide us with a reflection of the Wû (Chinese) style of the fifth-sixth centuries, so the elongated Kwannon, Figure 7, reproduces the Korean type as it had been developed toward the opening of the seventh century. This superb figure, part wood, part lacquer, represents one of the noblest expressions of Korean art, as evolved from the Chinese sculpture of the Northern School at that early date. The Yûmedônô Kwannon, which we shall presently describe, may be called the final expression of Korean genius, as developed from this

1 A great province about the modern Hangchow and Amoy.

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school, softened, and beautified, it may be, by a hint of dian suavity. Beyond this figure stand two famous tre ures of Hôryûji's Kondô, the Tamamûshi and Tachibâ portable shrines or reliquaries. The first, the Tamamûs or "Beetle's-wing Shrine," has been so named on accou of the unique ornamentation seen beneath the openwo silver-gilt sheets covering the poles and beams, which co sists of inlays or *appliques* of the wing-sheaths of beetle (tamamûshi). The shrine, Figure 9, is made of wood i the form of a miniature two-storied temple. Presente to the Empress Sûikô about 590 A. D., it not only embodies the style of the temple and palace architecture of the mainland at that early date, but its walls, and the panels of the two little doors seen in its upper story, are entirely covered with faded paintings, the earliest paintings to be met with in Japan. Painted in *medaso* or litharge, a combination of oxide of lead and oil, the figures, notably the two standing bodhisattva, and the crouching forms seen in the design of the Tâho Pagoda, are strikingly reminiscent of the art of the Northern Wei Dynasty of China.

The palette of this early artist consisted of a rich ocherous yellow, white, deep blue, black, and a bright coral-red. Litharge painting was probably introduced into China from India. In China we know that it was used in the inscriptions upon the copper pagoda of the Emperor Ch'ien Hung-shu. It, no doubt, reached Japan by way of the Sankang.[2] The designs, somewhat hard and statuesque, are laid on the primed black panels with a half-dry brush. They represent the following Buddhistic subjects: (1) The Bodhisattvas with Lotus Flowers;

2 The three ancient divisions of Korea — Patche, Koguryu and Silla.

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Fig. 1. Kâlâ, Goddess of Art. Dry lacquer. Tempyô Era, 728-749. Repaired during the Kamakûra Epoch (13th Century). Akishinodera, Yamato.

Fig. 2. Niômon. Wood, painted. First Nârâ Epoch (711 A. D.). Hôryûji, Nârâ.

Fig. 3. Kondô or Main Hall. First Nârâ Epoch (711 A. D.). Hôryûji, Nârâ.

Fig. 4. Kwannon. Copper, gilt. Sûikô Period (591 A. D.). Imperial Household Collection. Formerly Hôryûji, Nârâ.

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Fig. 5. Shaka Trinity. Bronze. Cast by Tori (623 A. D.). Kondô, Hôryûji.

Fig. 8. Kwannon. Wood, Korean (?) Sûikô Period, 593-628, or Earlier. Main Deity of the Yûmedônô, Hôryûji.

Fig. 7. Kwannon. Wood. Korean (?) Sûikô Period, 593-628, or Earlier. Nârâ Museum, Formerly in the Kondô, Hôryûji.

Fig. 6. Yâkushi. Bronze. Cast by Tôri (607 A. D.). Kondô, Hôryûji.

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(2) The Tâhô Pagoda; (3) Disciples Worshiping a Relic of Prince Mâhasâttva; (4) A Vision of the Holy Mount Sûmerû; (5) Mâhasâttva Throwing Himself to a Hungry Lioness and its Cubs; (6) The Buddha Writing "All Things Are Ever Changing" and Throwing Himself to the Râkshâsa. The other reliquary is commonly referred to as the "Tachibâna Shrine," as it served to house a small bronze group representing Amidâ, Seishi and Kwannon, to which Tachibâna, mother of the Empress Kômyô, is said to have addressed her prayers.

The Tachibâna Shrine, like the Sûikô Shrine, which we have already described, is of miniature temple form, and similarly painted in litharge upon primed wood, with Buddhist designs — in this case representing Shaka, Monjû and Fûgen, bodhisattvas, etc. At the present day these paintings are so dimmed by age as to be well-nigh invisible, but in a strong light one can still distinguish strong Indian feeling in those of the eight panels that remain. The maker of the reliquary is unknown, but certain Japanese experts would attribute it to the Asûka Period (629-707). From the open doors of this incense-stained reliquary three small white-bronze figures gaze down upon one from rounded lotus pedestals, which rise upon twisted stems from a flat bronze lotus-covered pool below, Figure 12. This exquisite little group, attributable to the Tenchi-Temmei, or Transition Period of the latter half of the seventh century, is referred to by Fenollosa as "the unique flower of the early East Asian stage of Buddhist art." [3] In the center sits Amidâ, personification of the realm of boundless light, flanked by Kwannon

[3] Fenollosa, Prof. E. F. "Epochs of Chinese and Japanese Art." Vol. 1, p. 72.

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and Daiseishi, his attendants. Amidâ's head is large and bent slightly forward; his legs are crossed in the hieratic position. There is a faint smile upon his rather broad and full face. A tight-fitting robe falls in well-ordered, if somewhat formal folds about his plump little body. His right hand is raised; the left rests, palm open, upon his knee. Both, indeed, are opened in a comprehensive gesture, indicative of the tenderest yearning and benignity. In this gracious attitude he is imitated by the smiling bodhisattvas who stand beside him. The head of the main deity is backed by a charming circular rosette, a halo enriched by a central lotus rosette and seed pod, relieved against a band of lace like crossed curves (themselves in the form of lotus-petals), and a broad, flame-edge outer border of floral arabesques in the shape of elongated and intertwining "honeysuckle spirals" that bespeaks the influence of Western art. Here is a vast improvement over the somewhat similar designs, in low relief, made use of by Tôri in his central group. The chaste finish of the central rosette and the delicacy of the two encircling bands defies description. Further, and as if the little figures were not perfection in themselves, the unknown designer of this little bronze has seen fit to affix at the back a folding screen in the same white-bronze, a second halo, as it were, embellished with exquisite figure, flower and cloud designs in relief, Figure 13. Sitting in the dainty cups of tiny lotus flowers are five round-faced *tennin* or Buddhist angels. These plump little deities are dressed alike in the airiest of robes, flying veils and banderoles. Upon their heads, arms and ankles are diadems, chains and bangles after the Indian manner. In higher relief are the six little seated Amidâs;

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equally adorable little statuettes, but scarcely to be seen on account of the openwork metal canopies which serve to protect them.

Thrown into relief against such a lustrous background, this unique group recalls at once visions of Tôri's earlier efforts in the same direction and, at the same time, gives full promise of the suave and, at times, voluptuous art of the First Nârâ Epoch (708-749), presently to be discussed.

The coldly calm Shi-Tēnno that guard the four corners of the platform upon which the various figures stand, are the oldest examples of these Buddhistic guardians of the four points of the compass that have been preserved to us. Kômôku, guardian of the West, bears the names of the two sculptors who carved him, Kimâra and Yamayûchi Ogûchi. Japanese records state that the latter was Chinese; a lineal descendant of the Emperor Liu of the Latter Han Dynasty, and that about the year 650 A. D., he carved 1000 images of the Buddha.

The figures in question are remarkable in style. The features are very similar to those of Tôri's bronzes, though the oval of the faces is more elongated, more on the order of the Korean " Kwannon with the Vase," to be seen opposite.[4] The calm expression shows their great age, since later *mâharâjahs* evince the most violent contortion, vociferation and frenzied fury. The gilt-wood image of Chândrâ, Figure 14, is undoubtedly of post-Sûikô date. The charming, vivacious face of the little Moon-Goddess, with its quaintly pointed chin, has lost the lifeless archaicism of expression so evident in the Tôri bronzes. With Sûryâ, the Sun-Goddess, Chândrâ stands

4 Figure recently removed to Main Hall, Nârâ Museum.

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at the back of the main bronze group, a smiling divinity, radiating a mingled expression of maidenly sweetness and seductive charm. Indeed, in their loss of rigidity and vacancy of expression these two dully gleaming figures already give promise of the art of the Tenchi Period (668-671), that short era of transition in which the arts rose vaulting toward that climax of artistic development seen in the First Nârâ Epoch (708-749).

The wall paintings next claim our attention. Of these, the group to the right of the entrance, Figure 15, is in many respects the most interesting, as it is, indeed, the best preserved. It represents the Healing God, Yâkushi, his two attendants, and ministrants, with worshiping priests in the background, a design so often met with in the Gandhâra reliefs of the Peshawar Valley, India. What majesty is portrayed in this ideal figure of the beneficent yet compelling Yâkushi! With what inexpressible dignity he raises his long, slim hand in the attitude of benediction! The superb modeling of his well-draped robes, through which the firmly set limbs are well defined, is most startling in its truth and *Westernism,* if one may call it such, since, in his supremely majestic pose, Yâkushi recalls the Greco-Indian statues of the Scythian Emperors of Gandhâra, now preserved in the Museum of Lahore. Yet a softening note is struck by the charming smiles and gracious poses of the two attendants. Here is the tender Indian feeling. The drawing of their lovely faces; the tender inclination of their sinuous figures, is a revelation. Especially fine is the handling of the light and vaporous draperies that float in soft swirls and airy folds about them. One recalls visions of Botticelli's nymphs! Indeed, Fra Angelico might have

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created such spiritual visions; but Botticelli alone could have clothed them in this supremely celestial raiment. Here is nothing archaic, no early attempts of a primitive master. Hôryûji's three hundred feet of paintings represent the work of a master of an established school, a school whence sprang the far more Sinicised frescoes of Khôtan, a school that may have had its original inspiration in and about Gandhâra.[5] But Hôryûji's Buddhas and Bodhisattva are not frescoes in the true sense; since their brilliant colors, outlined in red, were applied to the *dry* wall. The palette of the unknown artist reveals the glossiest of blacks, blacks that Sesshû might have envied, translucent greens and tender blues, that might have inspired Li Lung-mien himself, a clear white and a deep rose-pink whose secret seems in later years to have been alone revealed to Minchô.

At the opposite side of the dais stands a Kwannon in painted wood, Figure 18, a graceful statue, which appears to us to be an example of late eighth century art; of that period of decadence which, coming toward the end of Tempyô (740) culminated in the gradual perversion of taste, which the arts of Tempei display. So well preserved is this ancient figure that one may still distinguish the white priming and the black floral medallions which decorate its clinging white draperies, pale green veils, and deep red banderoles. The extreme dignity of its pose is enhanced by a double lotus mandorla, which rises to a slightly outward-curving point, like the petal of some gigantic lotus flower in fact, immediately above the figure's head. And here too we may still see faint traces

[5] Lo Ping Wan, Chinese Poet of the seventh century, says that wall-paintings were first introduced into China during the Liang Dynasty, 479-557.

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of the original decoration, which consisted of broad yellow bands and black and white floral arabesques.

The great Pagoda, Figure 19, one of the most beautiful in Japan, is considered by many to be the original structure consecrated by the Empress Sûikô and Shôtôku Taishi in the year 616 A. D. It stands to the left of the sanded square which encloses Hôryûji's main temple group. Structurally Korean pagodas such as this manifest a great improvement upon the small, dome-shaped pagodas of the early Indian type. In the Korean and Chinese construction the dome has been eliminated and the tiled roof that covered it multiplied and extended, until we have a vaulting structure generally of from three to nine stories or roofs that rises light and aspiring high into the air, with somewhat the spirited elevation of our own soaring Gothic.

The lower story contains a reproduction of Mount Sumêru or Shûmisen, the fabulous mountain of Buddhism and home of the gods; in fine, a Buddhist Olympus. Here are four figure groups set with a quaint landscape background, depicting four scenes of Buddhist mythology: (1) Yûima and Monjû, with other Deities; (2) Amidâ and his Attendants, Surrounded by Kings, Saints and Priests; (3) an Entombment of Buddha; and (4) a Representation of Buddha's Entrance into Nirvâna; the latter especially naïve in conception, yet not without a tender charm.

The scenic accessories of these miniature exhibits consist of stone and clay hills and caverns, designs quite in the style of the early T'ang of China. The chief actors are polychrome clay figures, Figure 20, but a few inches in height. These little figures remind one of the

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"Chinese Tanagras" so called; of somewhat similar figures from Turkestan, India (Gandhâra), Bactria, Nineveh and, more than all perhaps, of the charming little *painted clay ushabtiu* of Egypt's eighteenth dynasty.

But the Japanese figures differ from the above in this respect, that they are composed of unbaked clay (white) mixed with paper fiber, a self-hardening material which successfully resists the eroding action due to atmospheric changes. Each panel is approximately thirteen feet by nine and a half, and may be dated, perhaps, to the period of the rebuilding of the fire-swept temples early in the eighth century. According to the historical records of the temple, compiled about the middle of the eighth century, the Shûmisen was first installed during the third year of Wadô (711). A priest of Hôryûji writing in the thirteenth century states the number of figures existent in his day, but the numbers do not correspond with those that have survived to us today. The figures have been repaired or even renewed, but certain of them evince a great antiquity, notably the calm and sadly despairing priest, who stands beside the reclining Buddha; a Châṇḍrâ (2) seen to the right; a priest who throws himself over backward in frenzied grief, and a queer spindling-armed Kûmbhâṇḍas at the back of the fourth group. No doubt various artists have repaired these realistic little figures and there is something reminiscent of one little known artist in the last-mentioned figure. The similarity between this small Kûmbhâṇḍas, with its rounded features, elongated body and queer spider-like arms, to the equally rounded, attenuated and Indian-like Kûmbhâṇḍas of Montôshi's larger figures at Kôfukûji, is strikingly apparent. Montôshi, an itinerant artist-priest, is said to have

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flourished toward the end of the eighth century. Whether we may, indeed, attribute one, at least, of these little figures to him is uncertain, a guess at best. And as we cannot decide the vexed question of their authorship, let us be content to admire them as they are, survivals of an art period characterized in this direction by the greatest plastic freedom, delicacy of modeling and truth to nature. Nothing better can be imagined than the various facial expressions, now of quiet dignity and calm resignation, now of triumph, sorrow and despair, and the attitude and gestures all are ever in keeping. Hard, indeed, is it to realize that these astonishingly realistic little figures were modeled some three hundred years prior to the Norman Conquest.

The Daikodô stands in the center of that section of the portico furthest removed from the Azeku-no-mon, the great entrance portal, which it immediately faces.

The present building was brought here from a distant site, some nine hundred years ago, to replace the earlier structure (of 8th century date) which had been destroyed by a typhoon.

It consists of a long, red and white building, roofed with gray tiles, and supported on bulging wooden columns, which rest on huge, flat, undressed stones, and are half-hidden in the plastered walls.

On a high dais within, sits a blackened gilt-lacquer Yâkushi trinity. These three, effeminately soft and rounded figures, with their heavy-lidded eyes, voluptuously cut lips, dimpled chins and full, ringed throats, present much of what we are accustomed to consider pure Greco-Buddhist art of the First Nârâ Epoch (708-749). Behind them rise magnificent gilt-lacquer mandorlas,

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graceful aureoles, richly embellished with intricate lotiform designs in openwork, and tapering to an outward curving point above, as though the artist had intended to indicate the gently curving petals of the sacred lotus.

If we study these buildings carefully, we may remark three notable constructional features. First, that the roofs are less stunted than is usually the case, and that the eaves spring further out than in buildings of a subsequent date. Second, and as in the thirteen-storied pagoda of Tônômine, where it is most pronounced, the five stories of the pagoda of Hôryûji are placed very near together. The idea seems to have been that buildings so arranged were better able to withstand the shocks of seismic disturbance or tempests. The third constructional feature centers in the shafts of the columns, few of which are of the same size throughout. In fact, they appear to bulge at the center, and to taper off as they reach the springing crossbeams, which support the heavy roof.

To a later, but equally marked period, belong their watchful guardians, the Shi-Tēnno or Four Heavenly Kings, who, with drawn swords and forbidding mien, stand at the corners of the altar. The four are strongly suggestive of the sculptor Ûnkei; and, indeed, tradition would assign them to the Bûwa Period (14th century), a period but a few years after the close of the Kamakura Epoch, at the commencement of which Ûnkei flourished.

Beyond the portico which encloses the main group of temple buildings and somewhat to the right stands the Hôzô or Treasure-house.

This ancient structure rests upon wooden piles, a survival, it may be, of the Japanese storehouse of prehistoric

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days. The creaking doors swing open, slowly revealing the smiling face of a richly gilt-lacquer Mirôku or Expected Buddha, and stepping inside we find ourselves surrounded by a bewildering maze of age-dimmed paintings, velvety bronzes, gleaming lacquers, and venerable wooden images.

To the left of Mirôku stands a wooden memorial statue of Shôtôku, as a child. Temple tradition would attribute the rich painting of this realistic little statue to Hôda Munesâda, a professional artist of the Late Fûjiwâra Period (1072-1155). It may well be a work of one of the great sculptors of the Ûnkei School, working from a painting (?) by Munesâda. At any rate, in its dignity of pose and nobility of expression, it may certainly be attributed to one of the Kamakûra men, and not improbably to Tankei, who carved the same famous man as an infant, a statue soon to be mentioned in our discussion of the near-by Chûjûji Nunnery.

Beside it rests a charming example of early eighth century art, the nimbus of a dry-lacquer image of Maitrêya. This age-stained circular halo, dating early in the reign of the Emperor Shômu (724-749), is embellished with the design of a phœnix bird resting upon lotus pods and surrounded by clouds or Chinese fungus patterns. Near it, and immediately behind four votive pagodas presented by the Emperor Kôken (749), stand two bronze statuettes of Kwannon, Goddess of Mercy, plump-cheeked little figures, that may perhaps be attributed to the post-Sûikô Period of the seventh century; a short epoch which may be said to have existed from Sûikô to Tenchi (628-668). In these we may note the shortened proportions characteristic of a branch of the Southern School of sculp-

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ture, and the tight folds of drapery which cross the slightly prominent abdomens. But the faces are rounded; the noses more aquiline; an early Greco-Indian influence it may be! Early eighth century examples of dry-lacquer work are the four statuettes of Nikkô, Gwakkô, Monjû and Fûgen, which rest upon high lotus pedestals near by. A small bronze group, of which the figures of Shaka and Monjû alone remain, was cast in 628, if we may trust the inscription upon the back of Shaka's nimbus.

The missing statue, that of Fûgen, is said to have vanished during the reign of the Emperor Horikâwa (11th century).

The central case of the room beyond contains a rare series of bronze vases and kettles, pieces representative of the art of an early metal-worker of the Kamakûra Period, dating as they do from the first half of the fourteenth century.

Here too are silver and silver-gilt bowls, one of which is attributed to the Sûikô Era, though evidently of later date.

To the post-Sûikô period, and with far more reason, is attributed a little bronze Kwannon, which exhibits that broadening and rounding of the facial contour which appears at a period but slightly removed from the Sûikô Era. The figure is quite in the style of that unique series of bronze statuettes (some 48 in all) which now form part of the collection of oriental art objects belonging to the Imperial Household, and which are exhibited in the Kyôto Museum from time to time. Near the ancient red garment, covered with bells, seen in a case beyond, stands a splendid "banner," an

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article of western provenience, and traditionally assigned to the early seventh century. It consists of a thin piece of silk, decorated in blue, green and dark brown, with a Persian or more correctly, Sassanian design, representing King Chosroes II (?) hunting lions. The attribution of a Sûikô date to this interesting object, is, in this case at least, founded somewhat upon fact, for the reign of this Sassanian Nimrod (590-628) coincides with that of the Empress Sûikô (593-628). Again, it is worthy of remark in this connection that the circular medallion plays an important part in Coptic textiles and Chosroes conquered Egypt and held it until 618. To the seventh century, but of native provenience, are the embroidery designs of musical *tennin* or Buddhist angels seen below, designs worked in the same coarse stitch as the famous mandara of the near by nunnery of Chûjûji, soon to be discussed. These are said to have been worked by the Empress Hashihito. The design is quite in keeping with that of the gilt-bronze temple-hanging formerly at Hôryûji, but now exhibited in the Tôkyo Museum. According to a tradition of Hôryûji this banner was displayed when Shôtôku delivered a lecture upon the Buddhist doctrine in Hôryûji. It is about 15 feet long by 1 foot wide, and bears the name of "Great Banner of Anointment."

Of sculptural works of art, though generally on a small scale the Hôzô possesses numerous examples. Notable among these is a painted wood memorial statuette of the Regent Shôtôku Taishi, in which the prince is depicted as a lad of about thirteen years. The statue no doubt is intended to memorialize the courageous exploit of the boy-prince during the battle of Shigi-Sen (587), when,

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with the chief of the Sôga Clan, he helped to defeat and slay Mônonôbe-nô-Moriya, chief partisan of the Shintô faction. This charming little figure, in the style of a Tankei at his best, if not, indeed, by him, is certainly to be attributed to one of the master-sculptors of the Kamakura Period (1185-1333). We shall later have occasion to refer to many portrait-studies of the Regent, both as here represented, and, even more commonly, as a half-clad infant of about three years of age. Again, a small but exquisitely delicate carved wood Nyorin Kwannon, contained within a lacquer shrine (left, main case) is traditionally attributed to the Nârâ Period. But it is far more likely a work of the late Kamakûra or early Ashikâga school of sculpture. Beyond it rests an especially beautiful example of lacquer work, a priest's sûtra-box in honey-colored lacquer. This is decorated with chrysanthemum flowers in silver and gold, relieved against broad splashes of brilliant gold *nashiji*.

The Taishidô, a low wooden building connected with the Hôzô by a covered gallery, is dedicated to the memory of the Imperial Prince and Regent Shôtôku Taishi (d. 622). The interior of this building is said to have been modeled on that of a palace of Tempyô days (8th century).

As we might expect, the chief object of interest in the Taishidô is the memorial statue of that *genius* of Hôryûji, the Prince-Regent Shôtôku Taishi. We have already seen him represented as a child, and as a youth of about sixteen years of age. The present statue, however, shows us a man in the prime of life. Clad in richly embroidered robes, a jeweled headdress, firmly set upon his rather large head, Shôtôku gazes down upon us from the depths

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of a lacquered shrine. Upon his face the artist has stamped at once keen executive ability and haughty imperiousness. There is very little sign of the softening influences of religion. No doubt the artist revered the prince far more for his "laws" than for his fanatical interest in the advancement of Buddhism. Though but an idealistic portrait at best, the figure is well worth seeing, as it is, without doubt, one of the best of the many late Ashikâga and early Tôkugâwa memorial statues that have survived to us from the sixteenth-seventeenth centuries.

The Mine-nô-Yâkushi or, more commonly, Yâkushidô, is a circular red and white building dedicated to the Great Healer, Yâkushi. Innumerable votive offerings, that cover every available spot upon its walls, testify to the efficacy of prayers addressed to this beneficent god. Not a few of these offerings date as far back as the period of the end of the Kamakûra Shôgunate (14th century). The colossal statue of the main deity, Figure 22, sits cross-legged, high upon a huge wooden stand. His right hand is raised in an attitude expressive of a somewhat indolently abstracted solicitude. Behind his thick shoulders and stolid face rises a tall mandorla ornamented in relief with designs representing the "Ten Thousand Buddhas." A short drapery festoon falls over the edge of the stand, yet not low enough to conceal the eight carved legs, which with the great globe at center, serve to uphold the flattened lotus flower upon which great Yâkushi is seated. The figure, mandorla and stand are carved in wood, covered with brownish-black lacquer and richly gilt. Various dates have been assigned to the figure, the most popular being that of Tempyô. It is even claimed

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that its maker was that famous Korean priest of Shômû's day, Gyôji Bosâtsu (d. 749). But there is little Tempyô charm in this ponderous figure. Rather does it suggest the style of the eleventh-twelfth century sculptors. Indeed, its striking resemblance to the huge Amidâ (of Jôrurûji) by Jôcho, inclines us to attribute it to that master of the Nârâ School of the eleventh century. Encircling Yâkushi's stand are painted wooden figures of the Jûnitên, somewhat weak examples of the same (?) epoch. A tender little bit of carving is to be seen near the door, revealed in a small figure of Jizô, which is commonly hidden away within a brocade-screened shrine. The painstaking minuteness of detail, delicacy of workmanship, and rare benignity of feature, indicate an artist of the Ashikâga, sixteenth century.

The near-by Kaminodô was built during the Keichô Era (1596-1615), the earlier building which occupied this site having succumbed to one of the disastrous typhoons, which so often hurl themselves upon the Island Empire. As a result, one might expect to find one of the terrifying storm-gods of Ûnkei or Kwaikei installed as the protecting deity of the place. On the contrary, gentle Shaka, Monjû and Fûgen reign supreme amid its damp and murky shadows. The figures are modeled in dry-lacquer, covered with gold-leaf. In their effeminate grace of form, and soft voluptuousness of feature, they need only suitable lighting and less barn-like surroundings to reveal beauties that may now be scarcely imagined. Would that their softly rounded, if somewhat voluptuous, type had survived to Kamakûra days; that figures such as these might have graced the pearl-inlaid lacquer altars of Chûsonji (Rikichu) or Byôdôin (Ûji).

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About a quarter of a mile from this spot stands the octagonal Yûmedônô or "Hall of Dreams," an eighth century building sometimes referred to as the Jôkwôin, Figure 23. Its chief deity, a Kwannon in wood, formerly gilt, originally stood upon the great dais of Hôryûji's Kondô. When it was removed here is not known.

The statue, Figure 8, is somewhat larger than life. At present it is enclosed in a huge shrine which stands upon a high dais immediately in the center of the room. The figure is slim and flattened, except for the abdomen, which slightly protrudes, giving it somewhat the appearance of a Gothic Madonna. Its well-shaped hands are crossed in front, and in one it holds a *pinda* which rests upon a lotus flower. Behind its head rises a nimbus in the form of the wishing-gem or flame-jewel, a graceful halo, like the statue itself, originally richly gilded. The pierced-bronze headdress is one of the most beautiful examples of oriental metal-work that has survived to us. There can be no doubt that this much-discussed statue represents the noblest expression of Korean sculpture as it had been evolved through an apparent merger of the Southern and Northern (Chinese) Schools of sculpture, toward the end of the sixth century of our era. Kwannon of the Vase, Figure 7, may perhaps represent the middle phase of this art.

Indian influence is strongly marked in the smaller aloes-wood image of the nine-faced Kwannon near by, Figure 24, a plump little figure hung about with ponderous chains and necklaces. The statue has been assigned to various early periods, but it may represent, perhaps, a copy of a Chinese bronze of about the

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Fig. 9. Portable Shrine called Tamamûshi or "Beetle's Wing" Shrine. Wood painted. Sûikô Period, 593-628 A. D. Kondô, Hôryûji.

Fig. 10. Kwannon. Wood. Attributed to Shôtoku Taishi, Sûikô Period, 593-628. Main Deity of the Nunnery of Chûgûji. Hôryûji.

Fig. 11. Kwannon. Wood. Sûikô Period, 593-628 or Earlier. Kôryûji (Uzemasa) near Kyôto.

Fig. 12. Shaka Trinity. Bronze. Probably Tenchi-Temmei Period, 668-686. Kondô, Hôryûji.

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Fig. 13. Bronze Screen Behind Shaka Trinity Illustrated in Figure 12. Tenchi-Temmei Period, 668-686. Kondô, Hôryûji.

Fig. 14. Chândrâ. Wood, gilt. Seventh Century A. D. Hôryûji.

Fig. 15. Wall Painting, The Yâkushi Trinity. First Nârâ Epoch (711 A. D. ?). Interior of the Kondô, Hôryûji.

Fig. 16. Wall Painting, The Shaka Trinity. First Nârâ Epoch (711 A. D. ?). Interior of the Kondô, Hôryûji.

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early T'ang Period. The face alone reveals its Tartar origin; body, limbs, costume and jewels are distinctly trans-Himalayan. But strong Indian influence is already seen at about this time; even sporadically perhaps before, as we may remark in the bronze statuette illustrated under Figure 25. For, as early as the middle part of the seventh century, Indian suavity and soft rotundity of limb and feature had already made itself felt. This little bronze we may, perhaps, assign to the post-Sûiko Era (628-668). Formerly one of the ancient treasures of Hôryûji, it now forms one of the many early bronzes preserved in the collection of the Imperial Household.

Beyond the Kwannon stands another memorial statuette of Shôtôku, represented this time as a youth of about sixteen. It may well be a copy in wood of the faded painting still to be seen hanging upon the walls of the Hôzô. The old-fashioned style of tying up the hair in two great puffs above the ears, and the rich and voluminous garments and large, turned-up shoes, lend an unusual charm to this example of Ashikâga wood-carving. Far more important are the figures of certain great prelates of the Hôssô sect of Buddhism, ranged around the narrow platform. The figures are modeled in dry-lacquer over a wooden core, a favorite method of the craftsmen of the Yôro-Tempyô period (717-749). One of the best statues is that of Dôzen-ritsûshi, an amiable old priest, if one may judge by the half-smiling expression which seems to irradiate his not unhandsome face. And yet, Dôzen has the square jaw and prominent cheek bones that denote determination; and indeed, determination would be required of one who would master the mystic doctrines of the Hôssô sect of Hôryûji. A priestly robe hangs in well-

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ordered folds about his emaciated form; and a long wooden scepter is lightly held in his delicate hands. Of the other lacquer figures ranged about the Kwannon shrine, there are few worthy of a place beside that of Dôzen. Yet, one other dry-lacquer statue may well be considered to rival this remarkable work of art. We refer to the memorial portrait of the priest, Gi-en, Figure 26, the greatest treasure of Okadêra, Yamâto, and a masterpiece in every way.

Facing the Yûmedônô, there stands the Êden, a long double building, called the "Painted Apartment," in allusion to a series of poor Tôsa-style paintings which decorate it. To the right is the Shariden, or "Place of the Relic," so named on account of its single object of interest, a so-called "Eye" of Buddha. This relic is a minute round onyx, enclosed within a superb rock-crystal *sharito* or reliquary. Yet it is not the relic or its crystal cup which commands our attention but the beautiful gilt-bronze lotiform stand that supports them both. The clear chiselling of the thickly clustered lotus petals recalls the superb work seen in a somewhat similar reliquary, part of the treasure of Saidaiji (q. v.). Like the latter, this lovely bit of bronze is said to be an example of Chinese work of the Southern Sung-Yüan Dynasty (12th-13th century). Well may such a treasure be wrapped in seven covers of richest brocade!

Behind this double building stands the Dembodô, another of Hôryûji's treasure-houses. Erected in the 11th year of Tempyô (739) by Gyôshin Sôzu, the building dates from the period of the Emperor Shômu, that zealous convert to the Buddhist faith. The interior, Figure 27, contains a relic of the ancient palace of Ikarûga in its

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paneled ceiling, upon which one may still trace quaint hints of the original color decoration. The palace of Ikarûga was the residence of the mother of Shôtoku Taishi, and the Chûjûji, which we shall presently visit, is said to be part of the original structure.

Below these examples of Sûikô paneling are ranged a long line of superb examples of the sculptural art attributable to the latter half of the reign of Shômu (724-748). The huge seated figure of Amidâ (center) exemplifies the peculiar charm of Greco-Buddhist art, as modified by the genius of the Japanese artists of the Tempyô Period (729-49). Modeled in dry-lacquer and richly gilt, he sits high upon a lacquered lotus stand. The great lotus petals have long since vanished, as, indeed, is the case with nearly all of the stands which formerly served to support the Dembôdô's long line of gilded figures. Amidâ sits in the prescribed pose, his knees doubled below him, one hand raised as if to bestow a benediction. The other lies naturally upon his knee, the first finger and thumb pressed tightly together. The face is broad; the eyes narrowed and elongated. The nose is finely modeled, the nostrils wide. But the chief beauty in the golden face of this statue, and the same may be said for the majority of the figures of about Tempyô date, is the exquisite curl of the full-arched lips. The hands, too,— softly rounded effeminate hands,— and the truthful modeling of the somewhat fleshy throat and chest, evince the distinct characteristics of Tempyô (729-749) as influenced by the sensuous Indian style. Another representative example of this famous art epoch (to the right of the hall) is the gilt dry-lacquer (*kanshitsu*) Amidâ, and the graceful figures of Kwannon and Seishi, modeled in the same rare

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material and richly gilded, seen to the right and left of the main deity.

As to the composition of these dry-lacquer figures, and of others to which we have had occasion to refer, the method of manufacture was somewhat as follows: A coarse hempen cloth soaked in glue was tightly spread over a wooden frame and so arranged as to indicate the general lines of the desired figure. Over this was spread layer after layer of a mixture of bark and lacquer. When dry, the statue might either be rubbed, until it took on a brilliant black polish, painted, or covered with squares of thin gold-leaf.

This method proved to be a great improvement over the earlier method of making large figures, since a statue — the size of the Tori Shaka or Yûmedônô Kwannon say, — could now be made of like size but weighing only a few pounds.

The Nunnery of Chûgûji, beyond the Dembôdô, is said to have once formed part of the palace of the mother of the great Shôtôku Taishi. It still stands in the eastern corner of the original site of the Palace of Ikarûga, the residence of Shôtôku (d. 622). The Nihonji, or "Chronicles of Japan," assure us that under Temmu it was of considerable size, but lost ten rooms in the great conflagration of 680.

Its chief treasure consists of the great wooden Kwannon, Figure 10, a seated statue said to have been carved by the Regent Shôtôku himself.

Three such Kwannons as this have survived to us, two being preserved in the ancient temple of Kôryûji, Kyôto (q. v.). Of these, one is similarly attributed to Shôtôku, Figure 11, the other being traditionally supposed to have

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Fig. 18. Kwannon. Wood, painted. About Tempei Era, 749-767. Kondô, Hôryûji.

Fig. 17. Shaka. Clay, Originally gilt. First Nârâ Epoch and about 708-724. Kôryûji (Uzemasa) near Kyôto.

Fig. 20. Statuettes. Clay, painted in polychrome. First Nârâ Epoch (711 A. D. ?).

Fig. 19. Pagoda. Sûikô Period (616 A. D.) or First Nârâ Epoch (711 A. D.). Hôryûji.

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Fig. 21. Kwannon. Lacquer, gilt. End of First Nârâ Epoch, 724-749. Shôrinji, Yamato.

Fig. 22. Yâkushi. Wood, gilt. School of Jôchô (12th Century). Yâkushidô, Hôryûji.

Fig. 23. Yûmedônô. Wood, Plaster. Eighth Century. Hôryûji. "Nippon Seikwa."

Fig. 24. Kwannon. Wood, plain. Eighth Century. Hôryûji.

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been sent from Hiakusai, the Korean province nearest to Japan.

The Chûgûji figure, however, is by far the best. The others seem lifeless beside it, lacking as they do that mingling of dignity and beneficent sweetness which Shôtôku has instilled into this smiling goddess. The handling of the square-shouldered and slim-waisted body, nude to the waist, evinces little knowledge of anatomical values. No attempt has been made to render bones or muscles; even the hair is but roughly indicated.

As to type, the figure in its contemplative pose, manifests a hint of Dâruma's *dhyana* or "meditative doctrine," a doctrine expounded in China under the Emperor Wû-ti, founder of the Liang Dynasty. A small bronze Kwannon of Chinese manufacture, an attenuated figure seated in a similar contemplative attitude and formerly in Hôryûji's treasure-house, is indeed assigned by many Japanese experts to either the Liang or Tzin Dynasty of China, sixth century. But Shôtôku's figure is superior in every way to this little bronze, an advantage due, no doubt, to the Korean influence with which it is imbued.

Again, the Chûjûji Kwannon is one of three such figures to be ornamented with the Korean nimbus affixed to a thick shaft of camphor-wood and carved in the form of a stout bamboo pole. The other two statues are the Kwannon with the Vase and a Nyorin Kwannon, which still stands enshrined in one of the least accessible of Yamâto's many temples.

All these figures may be assigned to a period early in the reign of the Empress Sûikô (593-628) or to a period just prior to it.

In Chûjûji too is preserved (right of Kwannon's shrine)

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one of those naïve memorial statuettes of the infant prince, Mumayâdo (Shôtôku Taishi). The figure is of painted wood, and represents the future regent as a bald-headed, fat-faced and somewhat stolid child of about three years of age; a very full-chested little boy, clad in a pair of crimson trousers caught in tight about his naked waist. Many such statues of the Regent exist — the Sûikô temple of Kôryûji (Kyôto) possesses three — and it seems to have been a favorite subject with sculptors of the Kamakûra School (1185-1333). The statue in question is indeed attributed to Tankei, the gifted son of Ûnkei, next to his father perhaps, the most eminent sculptor of the Kamakûra Period. To the left of the Kwannon Shrine stands a charming little statue of Monjû, seated upon a lion. The figure is in painted wood and seems to be of Kamakûra date, though a far earlier epoch is claimed for it.

To those interested in ancient embroideries, Chûjûji can offer two unique examples. The first, known as the Tenjukôku-mândara, dates perhaps from Sûikô days, as it was made shortly after the death of Shôtôku (622 A.D.). It is covered with Buddhistic figure designs in dull red, rose, black, green, yellow and white, embroidered in silk upon a heavy cloth. Far more beautiful, but later in date, is the silk embroidery kakemono representing the "Descent of Amidâ, Monjû and Fûgen to Meet the Souls of the Blessed." Here is an ancient conception of a beautiful theme which shows the influence of the great mystic priest and artist, Eshin Sôzu, of whom more anon. The simple poses of the three gracious figures, their lovely faces illuminated with smiles of tender greeting, are most truthfully rendered in delicate threads

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of faded green, brown, yellow and black, colors which blend with one another and seem to fade into the background of age-stained silk. And no less remarkable are the designs that ornament the wide border, designs of lotus flowers, Sanskrit characters and broad-tailed phœnix birds, designs which evince the influence of the Sui or T'ang (Chinese) artists of the early seventh century.

YÂKUSHIJI

The Temple of Yâkushi, or Nishi-nô-kyô, as it is sometimes called, was one of the seven great temples of Japan's first established capital, Nârâ.[6] The ancient city, before it became the capital of the Island Empire, stood somewhat to the west of the modern village; the original Yâkushiji to the north of the old town. It has stood upon the site it now occupies since 716 A.D. As to the founding of the original temple tradition has this to say: "In 680 the Consort of the Emperor Temmu was ill, and no physician could cure her. She made a vow that she would have images of Yâkushi cast if her life was spared. Upon her recovery shortly afterwards, the Emperor gave commands to have the work done. Unfortunately he died before the building had been completed. The succeeding Empress Jito continued the work, which was finished in 697, when a grand ceremony of "Opening the Eyes" of the images was held. Further, she built halls, pagodas and resident-houses in honor of the images."

In the year 710 the Empress Gemmyô fixed her capital at Nârâ, and in 718, Yâkushiji having been destroyed by fire, a certain temple, which was in Okamôto, Takaichi, was removed to the new capital, and set up in its place. This is what is known today as the Temple of Yâkushi.

[6] Todaiji, Kôfukûji, Kwangôji, Daianji, Yâkushiji, Hôryûji, Hôryinji.

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Though at some distance from the modern village, Yâkushiji well repays a visit. And not the least part of the ride thither are the varied glimpses of the life in village and plain. Leaving Nârâ one enjoys a momentary view of the magnificent Kâsuga cryptomerias; the great red *torii;* the serried lines of lanterns, and the browsing deer. The Pagoda of Kôfukûji soars high above Kôbô-Daishi's contorted pine. The myriads of hungry turtles, which, at midday, make of Sarusâwa-nô-Ike, the pond at its feet, a veritable seething cauldron, claim a moment's notice, on the left. As like as not timid deer gaze down upon one from the shadows of the pines, or a rushing herd of dainty little fawns momentarily blocks the way to the main highroad. Once in the plain, amidst the far-reaching stretches of barley, wheat, young rice, and sweet-smelling beans, the song of the lark gladdens one's ears. For here larks are singing as only larks can — brilliant flights of *coloratura,* continued on and on, unceasingly. Verily, a poet should immortalize the larks of the Nârâ Plain, and those of the Yâkushiji in particular.

Before the entrance to Yâkushiji is reached, one passes the Jizô-in, a cluster of rambling apartments where live the few superannuated guardians of the silent, and seemingly deserted temple beyond. For Yâkushiji, at one time well within the limits of the ancient capital,— indeed, one of its most frequented sites — appears today lost, abandoned, stranded. Finished are its great processions, in which the pomp and ceremonial of the splendour-loving Buddhist faith delighted so to display itself! Yâkushiji no longer welcomes the long lines of white-robed pilgrims, with their tinkling bells and rattling *shaku*! No longer does the peasant stop to clap his toil-worn hands

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in the faces of her gods! No longer do the archers practice in the court or the children play about her clustered columns! No! Except for a few courteous old *bonzes*, Yâkushiji is forsaken.

Yet here are preserved some of the world's most remarkable examples of metal-work, gigantic figures of gods, whose very names are now but guessed at; figures brilliant with the lustrous *patine* of a thousand years or more.

Within the temple enclosure, half hidden by a wall of tall cedars, stand three low buildings, a pagoda and an open *shôrô* or bell-tower. One is conducted first to the Bûtsukudô, a small shrine which contains a single rare object, an outlined drawing on stone, dating from the First Nârâ Epoch (708-749). The design represents the Buddha's footprints, and it is said to have been chiselled by Yasukâta Kôshida. With the engraving of the Buddhas and bodhisattva upon the lotus-leaves of the Daibûtsu of Tôdaiji, presently to be discussed, it forms one of the rare examples of work of this kind, that has survived from the early years of the eighth century. In the Imperial Museum of Kyôto, one may still see the original *painted* design for this piece of early engraving. The huge polished slab of marble near by, a tablet covered with an extraordinarily fine example of Chinese calligraphy extolling the Buddha, was erected here by command of the Empress Gemmyô (708-715). The Bûtsukudô stands on the edge of a double lotus pond, whose banks in May are bright with purple irises. Mirrored in its quiet waters, stands the tall and graceful Sanjunôto Pagoda, Figure 28. This splendid structure, some 115 feet in height, is not only remarkable on account of its

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great age,— dating as it probably does, from the year 718 A. D.— but to architects it possesses an additional attraction and one well-nigh unique. For, as its name indicates, it is composed of a series of six stories, which run in pairs. In each case the uppermost of the two tiers overreaches the lower, lending a quaint yet far from ungraceful effect to the building, as a whole. Within it contains a painted ceiling, which still reveals faint traces of its original floral decoration. At the four corners of the central dais stand painted-wood images of the Shi-Tēnno or "Four Heavenly Kings." These guardians of the four points of the compass, protectors of devout Buddhists, are commonly installed within an *inner* gate of the temple precincts, and not at an *outer* portal, as is invariably the case with the two ferocious Ni-ô, Indrâ and Brâhma. With the gilt-wood statuettes of Amidâ ranged about them, the figures date perhaps from the close of the Ashikâga Epoch (16th century).

Of far greater antiquity is the *sûiyen* or bronze ornament which still caps the summit of the Pagoda. A copy of the design in plaster stands near the exit. As we there see them, these designs consist of Buddhist angels, represented either as floating lightly in the air, supporting bowls in their long slim hands, or playing upon thin reed flutes. Their voluminous trouser-like robes and skirts, and the long scarfs which float far behind and above them, mingle with the cloud or flame pattern, the whole forming sort of a flaming oval, similar to the Buddhist emblem *hôshu-nô-tâma*. There are four of such designs, and they are fitted into position on the huge bronze pole, back to back, so that each faces one of the four cardinal points. The design is purely Chinese, and in it we may readily

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detect the influence of the art of Northern Wei, so called. The style is well exemplified in the magnificent gilt-bronze nimbus, belonging to the Imperial Household Collection, which was recently exhibited in the Tôkyo Museum. To the right of the Kondô stands the open bell-tower, in which still hangs a richly patinated bronze bell. This is now cracked and voiceless, having served its purpose for a period estimated at some 1300 years.

The Kondô, as we now see it, is not the original eighth century structure, to which we have above referred, for that was utterly destroyed by a typhoon in 1445. Again, in 1529, the building was reduced to ashes by a terrible conflagration, from which only the great bronze figures were saved. Arrived before its ponderous red doors, one must conceal impatience, for it not unusually chances that at least ten minutes are consumed by the wheezing old priest in catching its primitive bar-lock. And this he essays to do with a long iron hook, itself worthy of a niche in some museum of monstrosities.

One enters the building by a narrow passage at the back of Yâkushi's *sumêru*-altar. Suddenly one comes face to face with the Kondô's three giants. At sight of them it is quite impossible to suppress an exclamation of surprise, a tribute keenly appreciated by the smiling and justly proud *bonze* at one's shoulder.

The three great statues represent the Healing-God, Yâkushi, Figure 29, seated at center; Chândrâ, the Lunar-Deity, standing to the right, Figure 30; and Sûryâ, the Solar-Deity, to the left, Figure 31. Of Yâkushi, the Healer, it is said that he lives in the Land of Bliss in the Eastern Quarter, where Sûryâ and Chândrâ assist him. He is considered the God-of-Healing *par excellence,* on

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account of one of his twelve vows, in which he is supposed to have cried: "If my name be heard by one who is suffering by disease, he shall be immediately healed."

The calm beauty of these three statues, their gracious poses; the strong feeling for naturalism evinced in the modelling of their rounded forms and the technical skill shown in the casting of such colossi, is little short of marvellous! Can it be possible that but a single short century has passed since Tori produced the crude trinities of Hôryûji's Kondô? As we note the freedom of treatment and sensuous grace; the softened contours of the faces; the full hips and rounded limbs, and the filmy veils and draperies that cling so naturally and rhythmically to the bodies, we see at once that the artist has already succeeded in breaking away from all trace of the hieratic and conventional. There is little here of Sûikô or post-Sûikô date. Indeed, we may now study what is perhaps the commencement of that grand phase of Greco-Buddhist art which was to culminate in the superb creations of Japan's most sublime art period, the First Nârâ Epoch (708-749).

These three superb figures may easily take their places beside anything of the kind that has survived from Europe or the East, whether ancient, mediæval, or modern. In one respect, however, the three stand in a class quite by themselves, for unlike the generality of bronzes, both western and eastern, these three colossi are covered with a patina of a deep and most brilliantly lustrous *black*. Indeed, until the opposite doors are thrown open by the priestly guide and the full light of a bright spring day plays about their burnished forms, it is hard to convince oneself that the trinity is not carved from some

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Fig. 28. Pagoda. Early part of the Eighth Century. Yâkushiji, Nârâ.

Fig. 26. Statue of the Priest Gi-en. Dry lacquer. Eighth Century. Okadera, Yamato.

Fig. 27. The Dembodô. The Hanging Canopies are Relics of the Ikarûga Palace of the Seventh Century. Hôryûji.

Fig. 25. A Bodhisattva. Bronze, gilt. Seventh Century. Imperial Household Collection. "Nippon Seikwa."

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Fig. 29. Yâkushi. Bronze (Shâkudo). Cast by Gyôgi Bosatsu, Early Part of the Eighth Century. Main Deity of the Kondô of Yâkushiji. Nârâ. "Nippon Seikwa."

Fig. 30. Châṇdrâ the Lunar Deity. Bronze (shâkudo). Attendant of Same. Yâkushiji, Nârâ. "Nippon Seikwa."

Fig. 31. Sûryâ the Solar Deity. Bronze (shâkudo). Attendant of Same. Yâkushiji, Nârâ. "Nippon Seikwa."

Fig. 32. Pedestal of Figure 29. Bronze (shâkudo). By Gyôgi the Korean, Early Eighth Century. Yâkushiji, Nârâ. "Nippon Seikwa."

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such material as a stupendous block of ebony. No such bronzes may be seen elsewhere, either in Japan, China or any other country.

The great square altar upon which Yâkushi sits is composed of the same material, Figure 32. It fits over a square masonry core, faced with blocks of white Chinese marble. And, as the figures themselves show strong Greco-Buddhist influence, so the designs that encircle the altar are exotic in style. The band of grapes and grape-leaves and the coursing dragon suggest Greco-Bactrian and Han (Chinese) influence. The squares, with their floral rosettes and honeysuckle designs, may have sprung from Asia through Han. The hideous little figures, with their curly hair, suggest the demons of Buddhist Indian lore.

The maker of these lustrous bronze giants was a certain Gyôgi, a Korean by birth. This Gyôgi Bosâtsu, (670-749), well named "Enlightened," was one of the versatile priests who served the great Emperor Shômu, being at once adviser to the throne, Buddhist Abbot, artist, engineer and one of the greatest sculptors or bronze founders that the world has ever seen.

Having gazed at these bronze treasures of the Kondô, we can feel perhaps more keenly the loss of the great embroidered silk representation of Buddha, which history tells us was ordered to be made for Yâkushiji by the Empress Jitô (687-696). Tradition gives its measurements as 30 feet by 20, which would make it larger than the eighteenth century Buddhist altar piece still hanging in the dingy Lâma Temple in Peking.

But especially interesting as showing the transition from the seventh century Korean figures to the perfection

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of the sculptural art of the First Nârâ Epoch, and more especially to that great epoch marked by the Wadô-Ŷôrô Eras (708-721), is the statue of Kwannon preserved in the near-by Tôindô. This splendid bronze, Figure 33, unlike the images of the Kondô, was cast hollow. It is a gleaming mass of brownish or greenish-yellow bronze, composed on an alloy called *embudagon,* a blending of gold and copper, in the ratio of 70 to 30; a reversal, by the way, of the usual order. This statue stands some 7 feet in height, and it is traditionally said to have been presented to Japan by the Koreans towards the close of the seventh century. In its mingling of stiffness and suavity — the upper and lower parts of the body are quite out of rhythm — it seems to bridge the little-known art period, which follows the reign of Tenchi (668) and extends to that of Wadô, 708. Indeed, the figure is strongly reminiscent of the eleven-faced stone Kwannon of Gangôji, Nârâ. One sees already more than a hint of the so-called Greco-Buddhist influence, so noticeable in Gyôji's great black trinity, and from which sprang somewhat later such exquisite creations as the lacquered image of Kâla, Figure 1, or that superb Kwannon of Shôrinji, illustrated in Figure 22. The last, one of the supremely beautiful works of art produced during the reign of the Emperor Shômu (728-749) is modelled in dry-lacquer and is entirely covered with gold-leaf. It lacks but a few inches of being 10 feet in height. To the right of the bronze Kwannon of the Tôindô stands a small but exquisitely modelled wooden figure of Jizô, the tender protector of mothers and little children. It is undoubtedly an excellent work by one of the master wood-carvers of the Ashikâga Epoch (16th century). In a large black-

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lacquer shrine to the left stands the Jûichimen or "Eleven-faced Kwannon," illustrated in Figure 34. This statue is carved in wood, and originally painted; faint traces of the white priming and floral designs being still visible upon it. Somewhat of early Nârâ grace is present in the pose and modeling of the body and limbs, but the sculptor has already lost the secret of proportion. The figure appears stunted; the limbs, especially the long right arm, are rigid. The face, with its thin-lipped mouth, flat nose, and unnaturally broad and contourless features, is far removed from the beauty of Yôrô or early Tempyô (729-749) as evinced in the superb Kwannon of Shôrinji, to which we have above referred.

The two remarkable colored wooden statues of Nakâtsuhime and Sôgyo-Hachiman, Figures 35-36, represent the best examples of the wood-carver's art that have survived to us from the ninth century. For the figures are said to have been carved by a certain Eisho, a Buddhist priest, who flourished during the Kwanpei Era (889-898). In these ancient carvings, more especially in that of Sôgyo, the artist has sought to carry on the best traditions of the clay and lacquer modelers of the earlier century, but his school has already lost its grip, as is evident when we turn to such splendid statues as those of Dôzen, in the Yûmedôno of Hôryûji. Luckily, an Ûnkei was soon to restore the decadent art of sculptural portraiture to the lofty heights achieved by the Nârâ artists. The figure in question is undoubtedly to be attributed to the Early Fûjiwâra Epoch (889-1068). For, though it be true that this period still reflected the beauties of Early Nârâ; yet, a deterioration had set in, a lowering of ideals, which was to continue until the coming of Jôchô,

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and his followers, the Ûnkei School of the twelfth century.

The smaller colored wood figure of Mirôku, the "Expected Buddha," evinces much of Ûnkei's style; yet there is about it a certain calm aloofness, which bespeaks a somewhat earlier date. Mirôku is justifiably assigned to the period of the Late Fûjiwâra (1069-1185).

In contrast to the wretched Guardian Deities (Modern) of the Kondô, the fiercely gesticulating figures of the Shi-Tênno, here in the Tôindô, provide us with superb examples of Ûnkei's art (12th century). Two other early sculptural treasures grace the dais of the Tôindô; a wooden image of the God Fûdo, a statue attributed to Kôbô Daishi (early 9th century), and the figure of Kichi-jôten, the latter said to have been carved by the Buddhist saint, Dengyô Daishi, who flourished about the year 800 A. D.

In the Kôdô sits a black-bronze Yâkushi, similar to that already described in the Kondô, but of somewhat earlier date. This statue, with the two standing bodhisattva which flank it, were the main deities of the original Kondô of Yâkushiji, burnt early in the eighth century, and rebuilt in the year 716 A. D. The great bronzes of this original group, though beautiful, with a somewhat archaic beauty, cannot compare with the Kondô trinity. Still, they serve to impress upon us the rapidity with which the Japanese of the Wadô-Yôrô (708-721) had perfected the pure Greco-Buddhist art.

The priest's apartments, or Jizô-in, contain a number of famous pictorial treasures, paintings which are exhibited from time to time in the Nârâ Museum. The two most famous treasures here to be seen, are the figures of

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Fig. 34. Kwannon. Wood, painted. End of Eighth Century. Tô-indô, Yâkushiji, Nârâ.
Tajima, "Selected Relics."

Fig. 35. Nakatsuhime. Wood, painted. End of Ninth Century. Yâkushiji, Nârâ.
Tajima, "Selected Relics."

Fig. 36. Sôgyô Hachiman. Wood, painted. End of Ninth Century.
Yâkushiji, Nârâ.

Fig. 33. Kwannon. Bronze. Late Seventh to early Eighth Century. Tôindô, Yâkushiji, Nârâ.

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Fig. 37. Śri. Painting on Coarse Hemp. Eighth Century. Yakushiji, Nârâ.

Fig. 38. Portrait in Colours on Silk of the Chinese Priest Tzu-en. Attributed to the Eleventh Century. Yâkushiji, Nârâ.

Fig. 39. A Goddess Painting on Wood. By Giogon (1295) in the Style of Fujiwâra Artists of the Eleventh Century. Yâkushiji, Nârâ. "Nippon Seikwa."

Fig. 40. Shaka. Wood. Attributed to the Priest Kôshô (13th Century). Saidaiji, Nârâ.

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the Goddess Srî, Figure 37, and that of the Chinese priest, Jion Daishi, Figure 38.

The figure of Sri is painted upon a coarse hempen cloth; the colors made use of are red, white, dark green, tea-brown, black, dark blue and gold. The pose of the figure is most natural and free. One feels a rush of the wind that causes the voluminous skirts of the goddess to play about her small flat feet, in graceful swirls and undulations. The garments, the coiffure, and the queerly marked features, show the costume and manner of painting the face in vogue early in the Nârâ Epoch (8th century). The arched eyebrows, of a type called "moth-like"; the full, round cheeks, covered with rice powder and rouged; the quaint spots of color between the eyebrows and at the corners of the mouth, reveal the mode of Kôken's or Kônin's day, at which date, indeed, the painting is supposed to have been executed. It further shows us that during this period the pictorial style introduced from Korea had already given place to that of the Chinese of the T'ang Dynasty (618-907 A. D.). Indeed, to some extent this change of style had already set in toward the end of the reign of Kôtôku (d. 654). Under the Empress Kôken (749-58) it had reached a certain development. For, at this time, paintings of naïve landscapes appear, illustrations which depict the manners and customs of the time. And we can but bemoan the loss of many works of art of about this date, if we may trust the Nihonji or "Chronicles of Japan," which alludes to an Imperial Art Bureau, as now established, which included as many as a hundred and thirty artists.

As it is, this painting of Sri, with the engraved designs of Buddhas upon the huge leaves of Nârâ's Dai-

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butsu (cast in 749), and the outline of Buddha's footprints by Kôshida, already spoken of, are all that have survived to us, in this *genre*, from the latter part of the eighth century.

In the Jizô-in again, one may still enjoy a splendid series of panel-paintings of deities said to have been executed by the artist Giôgon, working in the style of the Fûjiwâra artists of the eleventh century. Giôgon is said to have painted the series in the year 1295. Three of the panels are especially beautiful both in composition and color; and through them all runs the influence of the Chinese painters of the T'ang Dynasty (618-907). Unfortunately they are in a bad state of preservation, though the best, Figure 39, still reveals the facile brush of the artist, and through him, the refined taste and undoubted ability of the Fûjiwâra painters.

Another pictorial treasure here to be seen is the portrait in colors on silk of the Buddhist sage, Jion Daishi, illustrated in Figure 38.

Jion Daishi (631-682) was a native of Hsian, the old T'ang capital, in the province of Shenshi, China. Entering the priesthood at the age of seventeen, he was soon acclaimed as first among a class of three thousand students of Sanskrit. He studied under one of the greatest religious instructors of China, Hsüan-tsang. The latter priest had gone to India in 629 A. D., in fulfillment of a vow, and returned in 645 A. D., bringing with him 657 volumes of the Buddhist scripture, and numerous sacred relics.

And not only was China sending her missionaries to Japan, men of learning such as Jion Daishi, but, as early as the seventh century, many Japanese had crossed to

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China to study religion and the classics at the capital of the T'ang Emperors, Hsian.

The Nihonji, or "Chronicles of Japan," refers to two, who in 658 A. D., went, by the Empress Saimei's express commands, to study under this same Hsüan-tsang. They returned via Korea, in 684 A. D., bringing with them no doubt many objects of art and literature, representative of the culture of the T'ang Court.

But to return to Jion Daishi. His whole career was devoted to the promulgation of the mystic doctrines of the Hôzô sect of Buddhism — Hôryûji's sect — of which indeed he was the original founder. The Daishi was an indefatigable worker, and earned for himself the title of "The commentator of the one hundred texts." In the act of compiling one of his great commentaries, the unknown artist has depicted him. As to the history of the painting, it is traditionally assigned to a Chinese artist of the T'ang Dynasty (618-907). Yet there are certain critics who see in it the work of a Japanese artist of about the tenth to eleventh centuries; an artist working, to be sure, in the T'ang style of China.

Whoever the author, he has done credit to his subject, measured even by Chinese canons. For what says Hu Chuan: "No branch of painting is so difficult as that of portraiture. It is not that reproduction of the features is difficult; the difficulty lies in painting the springs of action hidden in the heart. The face of a great man may resemble the face of a mean man, but their hearts will not be alike. Therefore, to paint a likeness which does not exhibit these heart impulses;— leaving it an open question whether the sitter is a great man or a mean man — is to be unskilled in the art of portraiture." Thus a critic

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of the twelfth century, who would certainly have found it a far from easy matter to express Jion's "heart impulses" in his rigidly energetic pose and keenly alert face.

SAIDAIJI

Like Yâkushiji, the temple Saidaiji, or Great Western Temple,[7] is stranded far out upon the Nârâ Plain. And similarly, its decaying buildings contain many treasures in lacquer, wood, and bronze, and a number of early paintings on silk.

In the Kondô, a large red-and-white building raised upon a masonry-platform, some five feet from the ground, one may admire a splendid example of wood-carving in the Chinese style. This, the main deity of the temple, represents a statue of Shaka, carved from a single block of camphor-wood, Figure 40. It is attributed to the priest, Kôshô (1201-1290). The style is one which we have not as yet seen. But it is one familiar to those who have gazed upon the great stone figures of Ceylon, or examined the embossed-carving of the tower of Amâravâti in southern India. Its presence in Japan reveals the influence of the northern Chinese sculptors of the Early T'ang Dynasty. The queerly accentuated folds of drapery are modelled in what is known as the *ryûsui* or "flowing-water" style, and the type is seen in more than one well-known ancient statue. The Shôryôji near Kyôto possesses a striking example, as does Emmyôji (Onizumi) and Gôkurâkuji (Kamakûra). The original Chinese model of these four statues was at best a clumsy attempt to interpret the far more suave lines of an In-

[7] In contradistinction to Tôdaji, the Great Eastern Temple.

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dian original. In this case Kôshô's Shaka seems to be a copy of the original Chinese (?) Shaka at Shôryôji, which temple tradition would have us believe is a *contemporary* likeness of the Buddha.

A somewhat naïve reason is offered for the "flowing-water" style seen in Shaka's closely fitting robe. It seems that when Shaka revealed himself to the original sculptor, the latter was so blinded by the radiance that emanated from the Buddha that he was unable to gaze upon him. Shaka thereupon caused his *reflection* to be mirrored in the surface of a pool, and the sculptor slavishly reproduced the reflected image, including the ripples which from time to time passed over the water.

To the right of Shaka's black-lacquered shrine, sits a rather gross Mirôku, the Expected Buddha, a large figure in gilt-wood, said to date from the end of the Fûjiwâra Period (1072-1155). No tradition exists as to the author, but to Kôsho again are attributed the gilt-wood Monjû seated in a lotus flower on the back of a lion and his four attendants. All five appear to us to be of far later date, and we should have assigned them, at best, to the latter part of the Ashikâga Epoch (16th century). Far earlier and better is the startlingly realistic memorial-statuette of that shadow of the Emperor Shômu, the Korean priest, Gyôgi. It may well be attributed to the Yôrô or Early Tempyô Era (717-749), since it hardly seems possible that such a remarkable likeness could have been modelled at a date subsequent to Gyôji's death, which took place in 749. Indeed, temple tradition would have us believe that it was carved by the maker of the famous black-bronzes of Yâkushiji himself.

In the Kwannondô, as it is commonly called, a dilapi-

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dated building to the right of the main approach, stands an enormous gilt-lacquer figure of the Goddess Kwannon of Fûjiwâra date. To her left stands the smaller but far more beautiful painted wood figure of Sri, a figure that seems to have preserved somewhat of First Nârâ charm in the purity and dignity of its dimly seen features. On each side of the main deity stand four large bronze figures of the Shi-Tēnno, or guardians of the four quarters of the horizon, said to have been cast in the year 765. The unknown artist has but weakly expressed the earlier conception of these four demon-quellers, and we can well believe them survivals of the Tempei-Jingô Era — when all the rhythm, taste, and truth of First Nârâ had been lost.

It is to the Aizendô that one must turn if one would see the small treasures of Saidaiji; to the rambling cluster of low-roofed apartments in which live the courteous priests in charge. The Aizendô takes its name from a small painted wood statue of Aizen Myô-ô, enshrined in the center of the main altar. It is said to have been carved by the Abbot Kôshô, who died in 1290. This fierce-eyed little god is represented with six arms and three eyes, and the tigerish ferocity of his expression is most realistically brought out by the priestly sculptor. But the hideous little demon is not only famous for the masterly realism evinced in its carving, but more so perhaps for the legends that attach to it the power of warding off danger to the country, and especially, the attacks of foreign invaders. Tradition states that at the coming of the Mongols in the thirteenth century, Aizen shot off one of his tiny arrows. The dart travelled far across Japan and stirred up a mighty typhoon, which, to-

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gether with the splendid valour of the warriors of Old Japan, resulted in the utter destruction of the invading hosts.

Behind an embroidered screen to the right of Aizen's shrine, rests one of the greatest art treasures of Japan; nay, of its kind, one of the world's masterpieces. We allude to the startlingly realistic figure of the priestly sculptor, Kôshô, a seated figure of that worthy, said to have been carved by his own hand.

Black with the fumes of incense, Kôshô's rugged face gleams like the black-bronzes of Yâkushiji. We see a man well advanced in years; a man whose strong, unhandsome, yet intensely virile face, is stamped with every indication of austerity and power. This splendid portrait, if not by Kôshô, must have been carved by one of the most eminent sculptors of the Ûnkei School. Indeed, there is something in the handling of the strongly lined features, which reminds us of the two keen-faced little seated figures called statues of Ûnkei and Tankei, which are now preserved in Nârâ Museum. These are said to have been self-portraits of Ûnkei and Tankei.

To the left of Aizen's shrine stands a colored wood figure of Jizô, a work of the Late Fûjiwâra Period perhaps, and a large blackened figure of Fûdo, of the same date, which still shows faint tracings of its original painting and gilding. The malignant expression of this horror in wood is exaggerated by the bloodshot eyes and sharp and protruding tusks that tightly press the lips above and below.

In the two small connecting rooms beyond are ranged many sculptural treasures. Here sits (left) a large and most lifelike portrait of one of the early priests of this

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foundation. Far better is the figure of Chiko Hôshi opposite, a figure seated upright in the simplest attitude, now darkened by the fumes of incense, yet without doubt a remarkable likeness of that ancient worthy. It is traditionally attributed to the Tempyô Era (729-749), but it is without a doubt of the Kamakûra School of the thirteenth-fourteenth centuries. To the right, in a black-lacquer shrine, stands a far older statue of Kwannon, attributed to the seventh century and said to have come from Korea. It reveals much of what we are accustomed to consider the best Korean style, both in the pose of the slim form, and the arrangement of the somewhat stiffly draped robes. There is something reminiscent of the Yûmedônô Kwannon in the features. A small painted statuette of the infant Shôtôku Taishi (572-621) of early Kamakûra date; a seated figure of Yûima attributed to Gyôji, but greatly resembling another famous Yûima by Jôkei (1196), now preserved in Kôfukûji (Nârâ), and two fierce little Fûdos, complete the more remarkable sculptural treasures of Saidaiji.

And here is preserved a large kakemono representing Indrâ, a damaged silk painting attributed to the priest Kôbô Daishi (early 9th century). The god is clad in voluminous robes; his large, round head being framed in a circular, vari-colored *goko*. He sits placidly and contentedly upon the back of a mild-eyed beast, which, in its length of body and shortness of limb, resembles more a dachshund than the sacred white elephant, which it is doubtless intended to portray. Near by, hung another blackened silk painting, representing the Shaka trinity, surrounded by Buddha's sixteen disciples. This faded bit of color is again traditionally ascribed to Kôbô Daishi

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(774-834), but like the former painting it is more likely a production of the Early Kamakûra Period (1186-1333). A few good *mandara* are also preserved in Saidaiji; the most notable example being a large and brilliantly colored kakemono, embellished with gold-leaf, representing Dainichi Nyorai (square panel at center surrounded by nine smaller compartments filled in with the seated figures of other deities. This too may date from the Early Kamakûra Period.

A portrait of the priest Kôshô, in brown and red vestments, appears flat and uninteresting when one has gazed at his portrait-statue. Far better, indeed, is the portrait in colors on silk of Jikaku Daishi, a melancholy old priest, clad in a sage-green robe, and holding before him the begging-bowl and *shâkujo*. Both portraits are instinct with the T'ang ideal, and date no doubt from the end of the Fûjiwâra Period (12th century). But the pictorial treasure of Saidaiji is that series of the twelve minor deities, traditionally ascribed to the painter, sculptor, calligraphist, and Shingon mystic, Kôbô Daishi (774-834). The entire series is colored in brilliant but subdued pigments on faded silk. Though now sadly damaged, these paintings evince the hand of a master familiar with the methods of the great Chinese painters of Middle T'ang. Saidaiji's treasures in metal-work are even more famous. First and foremost, we should mention a set of gilt-bronze *sharito* or reliquaries, kept in silver-gilt urn-shaped cases. The entire set dates from the Kamakûra Period, and it is now placed among the national treasures of the empire. More beautiful still is a Chinese reliquary in gilt-bronze; a superb piece of metal-work, showing a lotiform bowl affixed to a

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delicate stem of *gôkô*[8] form, which rises from a like symbol. On the top of the marvellously chiselled lotus-shaped cup rests a globular rock-crystal ornamented with four bands of gilt-bronze flames. The design thus indicates the Buddhist emblem *hôshu-nô-tama*, the gem which enables its fortunate possessor to gratify his every wish. The bronze is no doubt a work of Chinese smiths of the Sung Dynasty and tradition would have us believe that it was presented to Saidaiji by the Emperor Kameyâma (1260-1274). Yet even these beautiful objects must pale beside the gilt-bronze *sharito* which formerly belonged to the priest Eison (13th century), Figure 41. This superb work of art is modelled in the form of a lantern, upon the top rises a *sharito* of the usual form. The upper part to which this is affixed, is entirely covered with engraved floral designs in low relief. From the cover to the rounded base, upon which it stands, the lantern exhibits one of the richest and most delicate examples of metal-work to be seen in Japan. Encircling it are six curved openwork gilt-bronze panels. These are embellished with the most charming designs of lotus-flowers, leaves and tendrils, or of dragons wildly riding the clouds in search of the "mystic gem."

Far earlier is the small gilt-bronze Shaka, contained within a modern gold-lacquered shrine. Temple tradition would assign it to the indefatigable Kôbô Daishi, but it is at least two centuries before his time. In fact, it appears to be identical with another small image preserved in one of the temples at Uji,[9] which is attributed to the latter part of the seventh century.

8 *Gôkô;* a five-pronged club, which, together with the Tôkkô and *Sankô*, symbolize the irresistible power of prayer, meditation and incantation.

9 The Temple Shirakâwa-mûra.

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A small seated figure of Yâkushi in iron is especially fine in pose and in the handling of the drapery-festoons that fall in cascades below the stand upon which it sits. Indeed, the rhythmic adjustment of the folds reminds one strongly of the style affected by the Chinese painters of the Sung and Yüan Dynasties, and at once recalls the art of the great Japanese artist Minchô. Here too is preserved the small *shishi-maru* (sea-lion), a silver-plated bowl said to have been presented to the temple by the Emperor Kameyâma (1250-1274). Like Aizen's bow and arrow, this "sea-lion gong" is supposed to have the power of repelling foreign invaders. Perhaps owing to its efficiency the Emperor Kameyâma was enabled to present to Saidaiji the long, straight iron sword, said to have been taken from the hand of a dead chieftain of the Mongols at the time of their notable defeat by Ashikâga Tôkimûne, the then Shôgun (1261-1284).

With a parting glance at the richly colored Kanô School fûsûma, embellished with their floral and figure designs, relieved against a background of powdered gold, we left the dignified old priests of Saidaiji bending over two gold-lettered rolls of the Buddhist scriptures, written in the years 762 and 766 A. D.

TÔSHÔDAIJI

The ancient temple of Tôshôdaiji was founded by the Chinese priest, Kwakai Daishi, or Kanshin, in the year 759. Kanshin (688-763) was established at Hui-nan in the Province of Kiang-su, as a teacher of one of the more mystic forms of Buddhism. He was invited to come to Japan by certain Japanese students, who had gone to

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China in 733 to study under him. Kanshin accepted the proposal, and in 754, after numerous severe trials — a shipwreck among others — reached Japan, and entered the temple of Tôdaiji, Nârâ. In the year 759, the Emperor presented him with a palace of Prince Tanabe. This Kanshin turned into the famous Monastery of Tôshôdaiji. At the upper end of a short avenue of pines and maples, stands the Kondô, Figure 42, a red-and-white building, erected during the reign of the Empress Kôken. Rectangular in shape, surrounded by a wide portico, and raised on a platform, some three or four feet from the ground, this building is characterized as one of the architectural treasures of the country, for it well exemplifies the type of palace and temple building in use in China during the early T'ang Dynasty (7th century). Indeed, it is to the Kondô that we must turn if we would study the architectural construction of the architects of the mainland at this early date. For, of the numerous temples, shrines and palaces of T'ang date, known to have existed in China, hardly a vestige remains to us today.

The best view of the building is obtained to the right of the bronze lotus fountain. Here one sees to advantage the graceful tiled roof and the queer finial ornaments called *shibi,* which rise at each end of the topmost line. This ornament, here highly conventionalized, consists of superimposed horses' heads, which diminish in size toward the curved tip. The design is also seen in one of the painted panels of the "beetle's-wing shrine" at Hôryûji, as indeed upon the roof of the shrine itself.

The interior of the Kondô contains a magnificent panelled roof, upon which faint traces of its original floral decorations are still visible, Figure 43. But the building

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is better known on account of the three colossal dry-lacquer (kânshitsu) deities, whose immense golden forms raise themselves high aloft towards the murky shadows of the blackened roof. In the centre, on a superb lotus-pedestal, sits a giant figure of Rushana Buddha, Figure 44. The statue leans slightly forward; the legs are crossed in the hieratic mode, the left hand open upon its knee, the right slightly raised in the attitude of benediction. The face is full but somewhat flattened; the nose well shaped, the mouth full but well cut. The eyes are very large, elongated but so nearly closed that Buddha, like Jove, appears to nod. One might indeed characterize Rushana's pose as one of sleepy introspection. The plump and well-fed frame of this drowsy meditator is covered by an ample robe, whose soft folds are lightly rendered and most naturally disposed. Behind Rushana rises a richly gilt mandorla decorated with relief designs of innumerable little Buddhas. Temple tradition ascribes this splendid figure to the priestly artist Shitâku, a Chinese of Shantung Province, and a Buddhist missionary, who followed Kanshin through all the trials and dangers of his long voyage to Japan.

To Shitâku also, or possibly to the priest Myôhô is attributed the gilt dry-lacquer figure of Yâkushi, which stands to the right of the main deity, Figure 45. In the dignified pose the well modelled limbs and graceful arrangement of drapery, we have here a close rival of the somnolent Rushana. Unfortunately, the figure appears somewhat top-heavy, owing to the disappearance of the great crisp lotus-petals, which formerly sprang from the loti-form pedestal upon which it stands. Again, to the left of Rushana towers the gilt dry-lacquer statue

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of Kwannon, Figure 46. The name of the author of this third giant is unknown; and even temple tradition fails us in this case. But we can see at a glance that the figure is of the same date as its companions, that it too represents an example of the sculptural art of Japan attributable no doubt to the commencement of the Second Nârâ Epoch, 749-793.

The three golden colossi are well protected by the vociferating figures of the Four Heavenly Kings. These, in full armour, with flashing eye and menacing gesture, seem to repel the profaner of this ancient sanctuary. Hard, indeed, is it for us to realize that their long watch has extended over a period of some 1200 years.

Immediately behind the Kondô stands the Kôdô, a relic of the Palace Heijô-kyû-den, of the Emperor Shômu's day (8th century). In a corner to the right of the interior, stand the great pile of columns, which originally supported the roof of Prince Tanabe's palace. Indeed, certain of the columns which now support the roof of the present structure, Figure 47, belong to this early eighth century building.

The main deity of this temple is a Mirôku in gilt-wood. This statue, Figure 48, rather heavy in style, is attributed to the Chinese (T'ang) priest, Gunpôriki, who flourished toward the latter part of the eighth century. The figure sits upon a gilt-lotus stand, its well rounded form thrown into strong relief by an extremely rich mandorla that rises to a curved point high above it. This nimbus, with its openwork design of gilt-wood angels, is one of the most beautiful ornaments of the kind to be seen in the country.

On either side of this deity, stand the black-lacquer

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mikôshi, in which shrines containing relics and boxes containing the Buddhist ritual are deposited in times of festival or during periods devoted to religious discussion. The two black-laquer *rostra* near by are pulpits in which sit the rival debaters.

A pair of painted wood statues of Jikôku and Tamôn-ten would seem to date from the Ashikâga Period (16th century). But to the Kamakûra Period perhaps belong the great temple drum-stands, embellished with relief designs of dragons and hôhô-birds, disporting amidst the clouds. These last evince most strongly the influence of the T'ang art of China, and are perhaps copies of drum-stands of eighth century date.

At the other end of the hall (right of entrance) stands Monjû's lion, in painted wood,— the god vanished at the period of the Revolution of 1868 — and beside it, looking as sad and forlorn as one could well expect, stand Monjû's faithful attendants. Poor Yûimâ is utterly abandoned to grief, and the disconsolate Jizô gazes towards Monjû's empty stand with somewhat more than his accustomed vacuity of expression.

The near-by Kaisandô has lost its greatest treasures, which are now on exhibition in Nârâ Museum. The first is a remarkable memorial statue of the founder of the temple, Kanshin, Figure 49. The statue is modelled in lacquer and *papier-mâché,* and reveals the blind old priest seated, his hands clasped together, palm upon palm, the thumbs pressed together. His priestly robe of red and black is simply but naturally indicated. The closely shaven head is large and well shaped. The myriad of little wrinkles that cover forehead and face, and the shrunken cords about the neck show Kanshin to

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have been well on in years when Shitâku modelled him (8th century). A striking example of the sculpture of the Kamakûra School is the gross painted-wood statue of Kinkâra, Figure 50. It may date to about the thirteenth century. The famous gilt-bronze reliquary presented to this foundation by the famous Shôgun Yôritômo (1147-1199), and illustrated in Figure 51, is a worthy rival of the Chinese bronzes preserved so jealously in the apartments at Saidaiji. Like them too, it appears to be a production of the Sung Dynasty of China.

Tôshôdaiji boasts one famous painting, or series of paintings, and this the five picture-rolls illustrating the life of Kanshin, her founder, Figure 52. These rolls, like others of their kind, are very long; being approximately 50 feet by 1 foot. We have already seen that picture-rolls were greatly in vogue during the Kamakûra Period, when the form had well-nigh ousted all others. According to an inscription found at the end of one of the rolls the painting in question was executed for a certain noble of Kamakûra by the otherwise unknown artist, Rengyô, "upon a certain day in the 8th month of the 6th year of Ei-nin" (1298). Our illustration shows Kwanshin, then but a boy of fourteen years of age, going with his father to enter upon his novitiate under the famous Buddhist priest Chi-yun. The figures are badly drawn, but the general style seems to follow the influence of the Sung artists of China. Indeed, Renygô may be placed among the Japanese artists of the Tâkuma School.

TÔDAIJI

Along the slopes of the well-wooded hills beyond

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Fig. 41. Reliquary. Bronze, gilt. Said to have belonged to the Abbot Eison (13th Century). Chinese, Sung Dynasty (?). Saidaiji, Nârâ.
"Nippon Seikwa."

Fig. 42. Kondô. Erected 759 A. D. Tôshôdaiji, Nârâ.

Fig. 43. Interior of the Same.

Fig. 44. Rushana. Lacquer, gilt. Attributed to the Priest Shitâku. Eighth Century. Tôshôdaiji, Nârâ.

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Fig. 45. Yâkushi. Lacquer, gilt. Attributed to the Priest Shitâku. Eighth Century. Tôshôdaiji, Nârâ.

Fig. 46. Kwannon (San-ju). Lacquer, gilt. Artist Unknown. Eighth Century. Tôshôdaiji, Nârâ.

Fig. 47. Interior of the Kôdô. Eighth Century. Tôshôdaiji, Nârâ. "Nippon Seikwa."

Fig. 48. Miroku. Wood, gilt. Attributed to the Priest Gunpôriki. Eighth Century. Kôdô, Tôshôdaiji, Nârâ.

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Kâsuga-nô-Miya and the Hachiman Shrine, stand four detached wooden buildings belonging to the Tôdaiji group. Of these, the huge Daibutsuden is the chief temple, though the Sangwatsudô (Hôkkedô) is at once the oldest and in many ways the most interesting.

Originally known as Kônshôji, this building was erected in the year 733, by the Buddhist priest Rôben, first Abbot of Tôdaiji. In the year 752 it was incorporated in the Tôdaiji. The building, Figure 53, originally consisted of a long, low, barn-like structure, whose thick red columns and solid beams supported a heavy tiled roof. During the early years of the Kamakûra Shôgunate (1199-1200), the front was enlarged (left), a Devotional Hall being added.

Like Tôshôdaiji, the interior contains a heavy panelled ceiling, upon which traces of color decoration are still faintly visible. In the earlier half of the building, the huge red columns swell slightly at center, reminding one of Doric shafts. The great brackets are solid. Ponderous arched supports, grouped in threes at each of the four corners, serve to keep in place the heavy tiled roof, with its gently curved and overhanging eaves. In contrast, the innumerable superimposed supports made use of by the Kamakûra architect give the impression that the additions to the building have been executed hastily.

The interior of the Sangwatsudô, Figure 54, rivals that of the Kondô of Tôshôdaiji, for here, ranged in order upon a high altar to the right and left of the gigantic main deity, stand superb examples of the sculptural art of the First Nârâ Epoch (708-749). The main deity is the Kwannon, Figure 55 — a colossal deity in gilt dry-lacquer, measuring some 12 feet in height, without its

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stand. It is said to have been the work of the founder of Tôdaiji, the priest Rôben (688-773), but it appears rather to be a work of the Tempyô-Tempei Eras (749-767); since, in both face and form one finds the heaviness and coarseness of the decline that set in toward the end of Shômu's reign. Kwannon is backed by a light and exceedingly graceful openwork mandorla, which is decorated with a delicate vine-leaf design *en arabesque*. The design has wandered far, for it preserves a Greco-Bactrian type, well known in Chinese art of the Northern Wei Dynasty. The lofty forehead of the image is encircled by a band of semiprecious stones, and some 2600 round and oat-shaped beads ornament a delicate silver crown, which rises high upon its head. Here and there among these beads, hangs one of the queer claw-shaped pendants of protohistoric days, called *magatama*.[10]

If we except the terra-cotta figures of the Imperial Mounds,— the *haniwa*,— Japan possesses but a single statue upon which bead forms, such as these, are indicated. We refer to the sadly battered wooden statue, attributed to the early years of the seventh century, now exhibited in the Imperial Museum of Tôkyô.

The polychrome clay figures to the right and left of Kwannon represent Sûryâ and Châ ndrâ. Both stand some thirteen feet in height.

Beneath the long and clinging robe Sûryâ's full form is well defined, Figure 56. The face is pale; for the rose-color of the softly rounded cheek has well-nigh disappeared. The delicate hands are held before the breast, with fingers, tip to tip, as if in fervent prayer. In the

10 The materials, as far as we could see, consisted of crystal, carnelian, jasper (green), jadeite, amethyst, and a black stone (steatite?) or lacquer.

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majesty of its pose, as in the calm purity of its expression, this beautiful statue proves to what sublime heights the artists of the First Nârâ Epoch could soar when inspired by Greco-Buddhist feeling for anatomical expression.

Guarding the corners of the long dais stand polychrome figures of the Shi-Tēnno, or four *deva* kings. These remarkable figures, though apparently resembling the solar and lunar deities in technique, are made in an entirely different manner. For, in contradistinction to clay the Shi-Tēnno are treated in the *hâri-nûki* style, or dry-lacquer over papier-mâché. Temple tradition would assign them to the Korean priest, Gyôgi (d. 749), of whom we have already had occasion to speak. But history tells us that in the year 741, that zealous convert to Buddhism, the Emperor Shômu, commanded four such statues to be made and a certain Buddhist *sûtra* to be fluttered in the breeze, "that peace might be secured throughout the Empire, and to induce the 'Four Deva Kings' to protect the land and the people." As Tajima points out,[11] the four figures under discussion are without doubt the figures referred to in the historical document. One of the four, Kômôku-Ten, Guardian of the Western Horizon, is illustrated in Figure 57. Yet these four appear to be weak and feeble beside the energetic clay figure which glares from the dim shadows of a shrine behind them. This statue, a ferocious and terrifying Vâjrapâni, Figure 58, approaches far nearer the ideal "guardian deity." Indeed, it is full of the T'ang (7th century) ideal, as evinced in the supermuscular guardian deities carved in the solid rock upon the outside of the Lung-men Caves in Hônan,

11 Tajima, "Selected Relics." Vol. XI.

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China.[12] This figure represents another supreme expression of the short but peerless First Nârâ Epoch (708-749).

Well-nigh lost among these splendid treasures of a bygone day, are two good examples of Kamakûra sculpture. These are a placid Jizô in colored wood (right), a figure which looks for all the world like the portrait of some early dignitary of the Buddhist Church, and a Fûdo, a horror of realism, that reminds one of the fearful Shinshas and Kôngô-Taishis of this School. Not improbably the two date from the period when the Devotional Hall was added (1199-1200). From this latter hall one may see to advantage the beautiful triple *tangai* or "sunburst" in blue and gold, which is attached to the panelled ceiling immediately above the head of the golden Kwannon.

The Devotional Hall itself, apart from its constructional interests, contains a superb bronze *kôrô*, or incense-burner, dated in the fourth year of Jôkyô (1688), and without a doubt attributable to one of the members of the Jiyemon family, so famous as bronze-founders and workers in metal upon a large scale.

The lofty Nigwatsudô, to the left, was founded in 752, though the present building is of comparatively recent date. But the view from its terrace is well worth the climb up a steep flight of stone steps to the right. On the opposite side of the road stands a small temple, which may be called the Memorial Chapel of the *kaisan* or founder of Tôdaiji, the priest, Rôben. This Rôbendô contains but a single work of art, and that a wooden statue of the founder himself. Rôben was a native of

12 Chavannes. "Voyage archéologique dans la Chine septentrionale," 1909.

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Fig. 49. Memorial-Statue of the Abbot Kwanshin. Eighth Century. Kaisandô, Tôshôdaiji, Nârâ. "Nippon Seikwa."

Fig. 50. Kinkara. Wood, painted. School of Unkei (early 13th Century). Tôshôdaiji, Nârâ.

Fig. 51. Sarîra Stûpa. Bronze, gilt. Said to have been presented by the Shôgun Yôritômo. Chinese, Sung Dynasty (?). Tôshôdaiji, Nârâ.

Fig. 52. Picture-roll. Colours on Paper. Life of Kwanshin. By Rengyô (1298). Tôshôdaiji, Nârâ. Tajima, "Selected Relics."

Fig. 53. Sangwatsudô. Erected by Kôben in 733; Enlarged 1199-1200. Tôdaiji, Nârâ.

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Fig. 54. Interior of Same. Eighth Century. "Nippon Seikwa."

Fig. 55. Kwannon. Lacquer, gilt. Attributed to the Priest Rôben (8th Century). Sangwatsudô, Nârâ.

Fig. 56. Brâhmâ. Clay. First Nârâ Epoch, 708-749. Sangwatsudô, Nârâ.

Fig. 57. Kômôkuten. Dry Lacquer. Date about 741. Sangwatsudô, Nârâ.

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Shiga, in the Province of Ômi, but his ancestors, like so many of the great priests and artists of this day, were not improbably Koreans. When he was but two years of age an eagle swooped down upon him and deposited him in front of the Kâsuga Shrine, Nârâ. This incident naturally resulted in his adoption by the high-priest of Kâsuga, who brought him up in the temple. When the great Monastery of Todaiji was built by command of the Emperor Shômu, Rôben was installed as its first Abbot.

The statue under discussion, Figure 59, shows us that Rôben was a man built upon powerful lines. The closely shaven head is large, the forehead covered with a network of fine wrinkles and three heavy lines. The eyes too are large, and over them the lids fall heavily. The ears are unnaturally long; the nose curved and finely modelled. The lips are well-cut, the lines about the corners of the firm mouth marvellously rendered. Rôben's hawk-like head is set upon a short, thick neck. About the broad and bony frame, the voluminous folds of the priestly robe are simply yet naturally disposed. The unknown artist who executed this lifelike statue may well take rank with the modeller of Dôzen, of Kanshin, and of Gi-en.

The most famous temple of the Tôdaiji group, though itself the latest in construction, is the Daibutsuden, or "Hall of Great Buddha," Figure 60. And this should not appear as a matter of surprise, when we reflect that so much of the early history of art in Japan may be said to center around the colossal bronze image of Rushana, its chief deity. For, with the possible exception of clay and woodwork, the various branches of the arts can

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hardly be said to have been established upon a firm basis until the Emperor Shômu commanded this giant to be cast, and planned a great consecration service to do it honor. The preparations for this consecration service and for that of Shômu's first anniversary (728) resulted in the establishment of various art bureaus. Thus we read that a bureau for color decoration was started, and another for the painting of portable shrines. The Imperial Art Bureau, now numbered as many as 130 first-class artists. For, Buddhism had made rapid progress since the days of Shôtôku-Taishi. In the year 622, Buddhism in Japan could boast of but 46 temples or monasteries. Under the Empress Jito (690-696), she could point to some 545 buildings consecrated to the propagation of the Indian creed, but with the coming to the throne of the fanatical converts, Shômu and his Consort, Kômyô, everything possible was done to further the spread of the foreign faith. New temples, monasteries, and nunneries were founded, and for these great embroidered Buddhas were made and giant deities carved in wood or cast in metal. Indeed, as Murdock points out in his admirable "History of Japan," enough metal was consumed in the casting of the Great Buddha and Bell of Tôdaiji to have kept Japan's newly established mint going for a full half century: "And Daibutsu and bell together, although dwarfing all individual rivals by the massiveness of their proportions, represented but a mere fraction of the metallic wealth of the Buddhist Church."

In the year 735, that is, during the Emperor Shômu's reign, Japan was ravaged by the outbreak of a fearful pestilence, probably smallpox. Everything possible was

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done to check this scourge. Prayers were offered in Shintô and Buddhist temples alike, and the Emperor Shômu commanded that a large monastery should be erected in each of the provinces, and a seven-story pagoda built by each local government. He, himself, caused designs to be drawn up for the colossal statue of Rushana, which we now know as the Dai-bûtsû or "Great Buddha" of Nârâ.

Priestly ingenuity had much to do with the choice of Rushana, a comparatively unimportant deity. For one might rather have expected that Shômu's Buddha would have represented Shaka, the Buddha himself.

But the primitive Shintô cult had still to be reckoned with, for Shômu felt that he could not erect such a monument to the foreign faith without first consulting the ancient oracle of the Sun-Goddess at Yamâda (Ise Province). So Gyôgi, maker of the great black-bronzes of Yâkushiji, was despatched with a valuable present intended for the priestess in charge of the shrine of the Imperial Ancestor, the Sun-Goddess, Amaterâsu. And not only was the oracle interpreted as favorable to the project, but the Sun-Goddess, Amaterâsu, appeared to Shômu in a dream, and said: "The Sun is Rushana," thus identifying, or rather merging, a Shintô and Buddhist deity. Thus Shômu satisfied at once the religious scruples of the lower classes (Shintô) and raised the foreign faith (Buddhism) to a position of influence to which it would never again obtain during the whole course of its history in Japan.

The ready acquiescence of the Sun-Goddess, and that opportune dream of the Emperor, seemed a most satisfactory solution of what had appeared at first as a some-

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what difficult situation. In point of fact, it was disastrous to the peace and purity of the Shintô cult, for by this means the greedy Buddhist priest was enabled to worm himself into many a Shintô shrine and to fatten upon its revenues. Indeed, this was the beginning of what is today called Ryôbû Shintô.

In the year 743, Shômu ordered contributions to be levied toward the erection of the statue of Rushana. Gyôgi, the Korean, was sent out to collect them. In 744 the Emperor personally directed the construction of the first model, though this was abandoned long before it was completed. From 747-749 seven unsuccessful attempts were made to cast the image. The Emperor himself died in 748, without having seen the work completed. Finally in despair they had to call on the bronze-worker, Kimi-maru, grandson of a Korean immigrant, and in 749, the great image was successfully finished. The method pursued by the Korean artist is unusual. For the Daibutsu is not cast in a hollow shell, as is commonly the custom. On the contrary this great figure was composed of a number of plates constructed in the following manner. The walls of the mould were built up as the lower part of the casting cooled, at the rate of a foot at a time, there having thus been forty-one independent layers; for the head and neck, some 12 feet in height, were cast in a single shell. The plates which go to make up this giant statue measure some ten by twelve inches, and each is six inches thick. The great statue of Rushana is seated upon a lotiform pedestal, whose bronze leaves are decorated with engraved designs of Buddhist deities. These designs, more especially the figures of the *bodhisattva*, are of unusual interest to the student

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of the early art of Japan. For they provide, perhaps, the one single example of artistic achievement in this *genre* which has survived to us from the Tempyô Period (728-749).

The total height of the Buddha is 53 1-2 feet. In its construction the bronze-founders made use of some 500 pounds (Japanese) of gold, 16,827 pounds of tin, 1954 pounds of mercury, and 986,180 pounds of copper, besides a certain amount of lead. The total weight of the figure is somewhere between 550 and 560 tons.

At the present day, with the unfortunate exception of the head, we may admire the selfsame figure, which the Korean, Kimi-maru, cast in 749. And if one may judge by the beauty of the pose, by the splendid handling of the folds of the robe, and by the charming engraved figure designs which decorate the leaves of its pedestal, the original head of the Great Buddha was of great beauty.

Rushana's head disappeared in one of the fires which played havoc with this temple. In fact, this "Hall of Great Buddha" dates only from 1708. Yet, it is by far the greatest structure of its kind in Japan, for it measures some 156 feet in height; 290 feet across the front, and 170 feet in depth. One of the worst visitations suffered by this great edifice was the fire of 1180, which completely destroyed it. Yet, by 1195 a new temple was dedicated. And three years after the fire Rushana could boast a new, though less handsome head, since it was cast by Chin Wakei, a Chinese artist of the Southern Sung Period (1127-1280). But again disaster overtook Daibutsu, another terrific conflagration swept the Great Hall, and the hideous head which now mars what was perhaps one of the grandest achieve-

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ments of Tempyô art, is said to date from the sixteenth century.

The graceful Bronze Lantern, Figure 61, which stands in front of the Daibutsuden, is octagonal in shape. It rests upon a triple bronze entablature, which is supported in turn by a heavy octagonal bronze shaft. The bronze roof is surmounted by the "Wishing-Gem." Four shutters of the lantern are decorated with relief designs of *gandharva* or musical angels, and the remaining four with designs of leaping lions. The designs are filled in with floral sprays, and the whole stands out in high relief against a rich lattice-work frame.

This grand piece of bronze-work is undoubtedly to be attributed, at least in part, to the reign of Shômu (724-748). It was repaired in 1101, and perhaps again by Chin Wakei, the Sung artist, about 1183. Two of the eight shutters are said to have been stolen in the seventeenth century, and these were cast again, by a descendant of Chin Wakei, in 1669. As it stands today, this beautiful lantern is one of the best examples of metal-work that has survived to us from Tempyô days. With the far later Daibutsu of Kamakûra, it is one of the largest and most beautiful works of art to be seen in Japan.

To the south of the Daibutsuden stands the colossal wooden Nan-dai-mon or "Great Southern Gate." It was erected in the year 752, and has survived the numerous fires which from time to time have destroyed the Monastery and the dependent buildings of the Tôdaiji. Behind a high railing, on the inner side of the gate, stand two stone lions. These are attributed to the Sung artist Chin Wakei, who came to Japan in the year 1183. They are far more likely to have been the work of the Chinese

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artist of the early T'ang Dynasty (7th century). They might, indeed, have stepped from the niches of the Lung-men Caves in Hônan, China.

On the outer side of Nan-dai-mon stand two wooden figures of gigantic size. Placed here at the time of the rebuilding of the Daibutsuden (1190-1203) they represent Nârayâna, an incarnation of Brâhma, and Vâjrapâni, an incarnation of Indrâ, each figure measuring 26 feet 3 inches in height.

The image of Nârayâna, Figure 62, is attributed, on very substantial foundation, to the most famous sculptor of the Kamakûra School, Ûnkei, son and greatest pupil of Kôkei. Ûnkei, indeed, came of a long line of sculptors, being sixth in descent from the great Nârâ sculptor, Jôchô, who flourished about 1020-1053. As to Ûnkei, both the date of his birth and the day of his death are at present unknown. But this much is certain, Ûnkei lived first in Kyôto; but, after his appointment as "daibusshi" or great Buddhist sculptor of Tôdaiji, he removed to Nârâ. Early in the thirteenth century he was summoned to Kamakûra, where, under the patronage of the Shôgun Sanetômo (1204-1219) he founded the so-called Kamakûra School of Sculpture. Thus Ûnkei probably carved this great Nârayâna about 1190-1203, when the Tôdaiji was rebuilt.

The other great red image, that of Vâjrapâni, Figure 63, is similarly attributed on equally good authority, it would seem, to another pupil of Kôkei, the sculptor, Kwaikei. Of this artist, as with Ûnkei, very little is known. His name appears on but one of his works, and then along with those of many other craftsmen. Thus, we know that he assisted in the carving of another

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famous possession of Tôdaiji, the image of Hachiman, Figure 64. This work was finished in the year 1202. In contradistinction to the commonly more virile style of Ûnkei, the sculptor Kwaikei is popularly supposed to have inherited the tender style of Jôchô (d. 1053). Yet, Kwaikei, with all the tender treatment which he was accustomed to lavish upon his subjects, added thereto much of Ûnkei's strength and grandeur. In the seated figure of Hachiman, Figure 64, we see him in the former mood; whereas, in the gigantic Vâjrapâni, he reveals the full power of the virile Kamakûra School, to which he may be said to belong. We further read that Kwaikei, or An-ami, as he is sometimes called, was further engaged by the Shôgun Yôritômo to assist in the rebuilding, or rather redecorating of the Tôdaiji, which had been destroyed during the great civil war of his day. Thus Kwaikei too undoubtedly flourished at the end of the twelfth and commencement of the thirteenth century.

The great size of the two colossi of the Nan-dai-mon, the sheer brute strength exemplified in their huge stature, and tense super-muscular limbs, their menacing gestures and fiercely contorted faces, call up visions of the equally terrifying guardians of the rock-hewn Nan-tung Temple of the Lung-men Caves,[18] in Hônan, China, to which we have already referred. In these wonderful rock sculptures, Figure 65, dating as they do from the second half of the seventh century, we no doubt see the inspiration which prompted such repellent guardian deities as these of Tôdaiji. Indeed, if we study Ûnkei's Nârayâna, and the figures of the Lung-men Caves, we

18 Chavannes, "Voyage archeologique dansa la China septentrionale, 1909; The National Geographic Magazine, Vol. 23, October, 1912, with photographs taken under the direction of Charles L. Freer, Esquire, of Detroit.

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Fig. 58. Vâjrapâni (Indrâ). Clay. First Nârâ Epoch, 708-749. Sangwatsudô, Nârâ.

Fig. 60. Front of the Daibutsuden or Hall of the Great Buddha. Rebuilt 1708. Tôdaiji, Nârâ.

Fig. 59. Memorial-Statue of the Abbot Rôben. Wood. Second Nârâ Epoch (after 773). Rôbendô, Tôdaiji, Nârâ.

Fig. 61. Bronze Lantern. Formerly fronted Daibutsuden and now in Nara Museum. First Nârâ Epoch (Tempyô) and Repaired in the years 1101 and 1669. Tôdaiji, Nârâ.

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Fig. 62. Nârayâna (Brâhmâ). Wood, coloured. By Unkei, about 1190-1203. Height 26 ft.) 3 inches. Tôdaiji, Nârâ.
Tajima, "Selected Relics."

Fig. 64. The Emperor Ojin, as Hachiman. By Kwaikei, about 1193-1202. Kângakû-in, Tôdaiji.
Tajima, "Selected Relics."

Fig. 63. Vajrapâni (Indrâ). Wood, coloured. Height 26 ft. 3 inches. By Kwaikei (An-ami), about 1190-1203. Tôdaiji, Nârâ.

Fig. 65. Brâhmâ. Rock-carving, Exterior Lung-men Caves, Hônan, China. Date circa 672-675 A. D.

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shall realize that the legacy of T'ang art as bequeathed by Eshin and Jôchô was both truthfully and ably carried out by Ûnkei and his immediate followers.

On the slopes of the hill to the right, stands one of the original buildings of Tôdaiji, the Shôrô or "Bell-tower." In its architectural construction it preserves the temple and palace style of China's T'ang Dynasty (618-907). From a gigantic wooden beam in the interior hangs the famous "Great Bell" of Nârâ. This bell was cast in the year 732 A. D.; and it is said to weigh 49 tons. It has many rivals; many, indeed, that far outweigh it. Among these are the Great Bell at Moscow, 128 tons; the bell at Peking, cast in 1406, 53 tons; the monster Tsar Kolokol of Moscow, cast as recently as 1733, but cracked and never used; and the largest bell in the world, the Great Bell of Ôsaka, Japan, cast in 1902, and 155 tons in weight. Today the tone of the Tôdaiji bell is as rich and full as when it was first struck by the great wooden beam that first sounded it, some 1300 years ago.

Buried in a thick grove of stunted pines to the left of the entrance of the Daibutsuden stands the Kaidandô, or "Baptistery."

This square wooden building is comparatively modern, yet it contains some good examples of the plastic art of the First Nârâ Epoch (708-749). A huge clay dais occupies nearly the whole of the available space in the interior. It is said to be the dais upon which stood the Indian missionary, Bâramon Sôjo, when he received into the Buddhist faith the Japanese Emperor, Shômu (724-748). At each corner of the dais stands the tall figure of one of the Shi-Tênno; noble figures of quiet dignity

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and of restrained power, who are represented as trampling under foot demons or enemies of the Buddhist faith. The four deities are modelled in clay, and traces of color decoration and gilding are still plainly visible in the joints of their tight-fitting suits of armour. The fiery-eyed Kômôkuten, Figure 66, is perhaps the truest and noblest embodiment of these "guardian-deities"; but Bishâmon, who stands as sentinel at the North, is a not unworthy rival.

We need only turn to the Kômôkuten of the seventh century, by Yamagûchi at Hôryûji, that crude and expressionless figure carved in 650, to realize the marvellous improvement that has taken place in the fifty years that had elapsed between Yamagûchi's day and the First Nârâ Epoch, when these four clay figures were modelled. It was indeed a quick growth to the loftiness of conception and brilliancy of execution evinced in these productions of the Wadô-Yôrô Eras (708-721).

One other great sculptural treasure does Tôdaiji possess, and this the wooden memorial statue of the priest Shûnjô, Figure 67. This is the one single treasure of the Shûnjodô, or "Hall of Shûnjô." History tells us that Shûnjô was Abbot of Tôdaiji at the time of the great fire of 1180, and to him came the order from the Shôgun Yôritômo to rebuild the temples and temple dependencies destroyed by that disastrous conflagration. Some idea of the grand scale of the consecration service, which took place when the rebuilding had been completed, may be gained when we read that a thousand priests were invited; that the Emperor himself attended, with his courtiers, and that Yôritômo stood guard about the palace with a band of military officers and picked

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archers. We shall presently see that the famous Buddha of Kamakûra was a result of Yôritômo's visit to the capital at this time.

As to the memorial statue of Shûnjô, tradition would have it that it was carved either by that worthy himself, or by the Sung artist, Chin Wakei. But to us it seems rather a work of a master of the Ûnkei School, of the twelfth-thirteenth centuries.

Tôdaiji possesses, or rather formerly possessed, but few good paintings. And those which the temple did originally own, in company with many another pictorial treasure, belonging to the various Buddhist foundations hereabouts, have for the most part been taken over by the Imperial Household or are hidden away in the near-by treasury called Shôsôin. Among Tôdaiji's former treasures, was the unique folding screen, one of whose six panels is illustrated in Figure 68. This is probably the earliest painting in Japan, the litharge and wall paintings of Hôryûji and Yâkushiji being quite different in technique. The painting in question shows a lady arrayed in the costume of the Nârâ Epoch. Her face is whitened with rice-powder; there is a suggestion of rouge upon her cheeks; her "moth-like" eyebrows are accentuated and the little dabs of paint at each corner of the mouth are still plainly visible. The hair and outlines of the robes were originally filled in with brightly colored feathers. Indeed, only the face and hands were painted in color. The lady is represented as holding two "sacred jewels." The style of the painting is influenced by that of the early T'ang artists of China, though the unknown artist has thoroughly Japonicised his subject. It is difficult to verify this statement, however, so few and far between

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are the Chinese paintings which may be safely attributed to T'ang days.

History records that this screen was one of a hundred, presented to the great temple of Tôdaiji. It is the original screen presented to the great Buddha of Nârâ by the Empress Kômyô in memory of her deceased husband, the Emperor Shômu (724-728). A paper found in the inside of one of the panels shows that the screen was painted somewhere between the years 752-756. It now constitutes one of the rarest possessions of the near-by Shôsôin, or "Imperial Treasury."

Of pictorial art evincing a strictly religious tendency, Tôdaiji possesses the famous but sadly damaged Kûshamândara, Figure 69. This ancient painting represents the founder of Buddhism, Shaka, seated upon a lofty lotus stem. Below him on similar stands sit the figures of Monjû and Fûgen, his attendants. In a wide circle about them stand Buddha's disciples, their feet resting upon lotus flowers. Outside of the circle, to right and left, stand Indrâ and Brâhma; while at each of the four corners, the armour-clad Shi-Tēnno, the very antithesis of the calm Indrâ and Brâhma, seem to scowl at and menace the beholder. The designs are painted on what is now yellow-stained silk. The figures are well drawn, the brush work being remarkably fine. The palette shows some twelve different colors, besides traces of gold. The charming figure of Monjû (seated left) proves that much of Tempyô grace survived to the period when this painting was produced; that is to say, to the Early Fûjiwâra Epoch (889-984).

A new style, that of the Chinese artists of the Sung Dynasty, is well exemplified in the portrait of the priest,

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Fig. 66. Kômôkuten. Clay, painted. First Nârâ Epoch, 708-749. Kaidan-in, Tôdaiji, Nârâ.
"Nippon Seikwa."

Fig. 68. Painting on Screen. Date about 752-756 A. D. Imperial Household Collection.
Shôsô-in, Nârâ.

Fig. 67. Memorial-Statue of the Priest Shûnjo. About 1195. Shûnjôdô, Tôdaiji, Nârâ.
Tajima, "Selected Relics."

Fig. 70. Portrait in Colours on Silk of the Priest Hsiang-hsiang. Chinese, Southern Sung Dynasty, dated 1185.
Tôdaiji, Nârâ.

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Fig. 71. Painting in Colours on Silk of One of Sixteen Rakan. Attributed to the Chinese artist Yen Hui (Ganki) of the Yüan Dynasty. Tôdaiji, Nârâ.

Fig. 69. Painting on Silk, The Shaka Trinity and Disciples. First Fujiwāra Epoch, 888-986. Tôdaiji, Nārā.

Fig. 72. Yûimâ. Wood, painted. Attributed to Jôkei, 1196. Kôfukûji, Nârâ.

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Hsiang-hsiang, Figure 70. Dated as this painting is in the year 1185, it might be more specifically characterized as of the Southern Sung School (1126-1280); the painter is unfortunately unknown.

The priest Hsiang, clad in an orange and dark green robe, is represented as seated before a lacquer desk. Upon this are arranged ten rolls of the Buddhist scriptures, bound in pale blue brocade. He appears to be intoning the *sutras*. The design of cranes against a rich background of lotus flowers is still brilliant in color, the pure-white birds being relieved against a ground of soft Coromandel-pink. The pose of the handsome young priest is delightfully natural, the fervent expression of the singer most truthfully rendered. We shall presently see how art such as this was to impress itself upon the thirstily receptive mind of the Japanese. For the inspiration received through these master painters of the Sung Dynasty (960-1280), resulted in the brilliant achievements of the Tâkuma artists, of that great school of Buddhist painters, which flourished during the period of the Kamakûra Shôgunate (1186-1333).

And the treasures of Tôdaiji can introduce us to still another new type of Buddhist painting, a type similarly modelled upon that of the Chinese. This type is represented by the splendid set of kakemono, upon which the famous Chinese painter, Yen Hui, has depicted his conception of the sixteen *arhats* (rakan) or disciples of Shaka, Figure 71.

The custom of depicting these *rakan* seems to have come into prominence in China about the period of the Five Mirror Dynasties or close of the T'ang, 907 A. D. It was at the height of its popularity about the time when

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Yen Hui painted the series in question; that is, during the period of the Mongol Emperors or Yüan Dynasty (1280-1367).

Sometime after the close of the T'ang Dynasty, the style was introduced into Japan, but it did not become popular until the Zen sect had come into power. Yet, beginning with the close of the Kamakûra Period, by the period of the Ashikâga Shôgunate (1334-1572) portraits of patriarch, temple-founders, and above all *rakan,* were produced in well-nigh innumerable quantities.

Behind the Daibutsuden stands the *Shôsôin,* a unique storehouse — one might indeed say, a museum of antiquities, all of which are prior to the end of the eighth century. But once a year is this Imperial Treasure-house opened for an airing, and then in mid-summer. At all other times it is closed fast, and guarded by soldiers day and night.[14]

KÔFUKÛJI

The Buddhist temple of Kôfukûji, one of the seven great monasteries of Nârâ, was built by Fuhito Fûjiwâra in the 3d year of Wadô (710) from original plans drawn by his father, Nakatômi-no Kamatâri, founder of the illustrious Fûjiwâra family. It was originally one of the most extensive of the many Buddhist monasteries established in Japan during the eighth century, and boasted the usual seven great halls. But it has been ravaged by innumerable fires; its last visitation, the great fire of 1717, nearly destroyed it. Thus, at the present day, it consists of but three buildings and two pagodas.

14 Catalogue of its various art objects, with good illustrations, published by the Shimbi Shôin, Tôkyo.

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The first building, the Tô-kondô, shelters a large gilt-lacquer figure of Yâkushi Nyorai, the God of Healing. But its one object of note is the wooden statue of Yûima by Jôkei.

This artist, second son of Ûnkei, was at first called Kô-ûn. And, though nothing is known as to the date of his birth or day of his death, we are aware that he flourished about the commencement of the thirteenth century. This statue of Yûima reveals him at his best, Figure 72.

It represents the famous Indian layman of Gautâma Buddha's day, as seated cross-legged upon a high dais. He gazes down intently. His eyebrows are drawn low down, his lips parted, and the contracted facial muscles and square jaw-bone revealed beneath the tightly drawn skin, presents the thoroughly argumentative expression which one would expect, knowing his reputation. For, like Monjû, his rival, Yûima was considered a stubborn and most enthusiastic religious debater.

Again, during the last eight years of the reign of the Emperor Gotôba, or between 1190 and 1198, Jôkei carved the figures of a pair of Niô, which are today among the greatest treasures of Kôfukûji. Of these the statue of Indrâ is illustrated under Figure 73. The expression upon the face of this giant is calm and restrained, though the crystal eyes flash and the mouth is tightly shut. The corners of the thin lips, drawn tensely down, give the bullet-head a poise of hawk-like alertness. The powerful right hand is outstretched, as if to repel the hideous demons of the unseen world. The giant frame is a model of terrific strength; the strength of the prize-ring, as represented by such a champion wrestler as

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Hachiyâma, in whose colossal frame suppleness and muscular strength are equally combined.

The Niô of Jôkei are not contorted out of all shape, neither are they spotted by a hideous mass of warty muscles, as is the case in many a similar figure attributed to Ûnkei or Kwaikei. In these two figures, indeed, Jôkei may almost be said to carry one back to the early eighth century figures of the Wadô-Yôrô periods. His masterpiece, the painted-wood image of Avalokitêsvara, (Kwannon), Figure 74, forms the most prized treasure of the Kûramadêra, north of Kyôto. At this writing it is on exhibition in the Imperial Museum of Kyôto.

The charming natural pose, the dreamily tender expression upon the face; the beautiful hands and dainty feet and the graceful draping of the semitransparent robe — whose folds cover yet but half conceal the movements of the rounded limbs below — prove this figure worthy of the high place it occupies among the more famous sculptural treasures of ancient Japan.

The Nanendô of Kôfukûji was dedicated to the worship of Kwannon (Amoghapâsa) by Fûyutsûgu Fûjiwâra in the year 813. It has since been burned eight different times. The present building, like the Daibutsuden of near-by Tôdaiji, dates only from the eighteenth century (1741). Like it too, the structure is painted red and white, but in its quaint form it speaks to the devout Buddhist of Fûdarâkusen, the mountain-set home of Kwannon, Goddess of Mercy.

Before it stands one of the bronze treasures of Japan, the graceful lantern illustrated in Figure 75.

This work of art was cast in the 7th year of the Kônin Era (816). Until quite recently it boasted eight in-

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scribed lattice-work shutters; but these, for safe-keeping, have been removed to the Nârâ Museum.

The two bronze lanterns of Nârâ, that of the Daibutsuden, and the lantern in question, are unlike in almost every detail. In the first, we may doubtless remark pure Chinese influence, while in this of the Nanendô we may enjoy the restrained good taste of Yamâto. Though the richness of detail noticeable in the Tôdaiji bronze is here entirely lacking, the Nanendô lantern is of exquisite proportions; indeed, in this respect it is a worthy rival of the larger and more famous lantern of Daibutsuden.

We have said above that the Nanendô is made in the shape of Kwannon's sacred mountain. Thus, it is not surprising to find an image of that beneficent *bodhisattva*, installed as its chief deity. However, the figure, though of great antiquity, is quite unworthy of the splendid statues ranged in a circle about it.[15] Six in number they are said to represent the six famous fathers of the Hôssô sect of Buddhism.[16] The entire series is carved in wood, and the very realism of each and every one leads one to suspect that they are in no sense idealistic portraits but that they represent with startling truth and naturalness certain influential prelates of the thirteenth century.

Very grim and austere is Genbô, who kneels in earnest prayer, with hands crossed tightly before him. This ancient patriarch spent some twenty years in China studying Sanskrit and the mysteries of the Hôssô doctrine. He returned thence with over 5000 copies of the *sûtras* and commentaries, Buddhist images and other treasures. He was assassinated in 746.

15 Recently removed to Nârâ Museum.

16 Genbô, Genpin, Zenshu, Gyôga, Jôtô, and Shinyei, all of whom lived during the eighth century, A.D.

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And perhaps even more startling in its realism is the seated figure of Genpin, the modelling of whose heavily veined forehead and deeply lined face is little short of marvelous, Figure 76. The armour-clad statues of the Niô by Jitsugen (?) of Kâsuga have preserved the early eighth century type. The poses are superb, the poise of the noble heads worthy of ancient Greece, Figure 77. All that is known of the artist Jitsugen is the fact that he was appointed "Kâsuga Daibusshi" or "Great Buddhist sculptor of Kâsuya" and that he flourished during the Kenkyû Era (1190-1198).

The long, low, red-and-white building on the far side of the open square, is the Kondô. This barn-like building is comparatively modern in date, but it contains a number of sculptural treasures.

At the four corners of the long dais stand painted-wood figures of the Shi-Tēnno or Deva Kings, figures ascribed to the Kamakûra Period (1186-1333). In the centre of the platform is a splendid gilt-wood trinity representing Shaka (seated), Monjû and Fûgen, said to date from about the prolific period of Kenkyû (1190-1198). Behind these rests a fragment of a gigantic Kwannon in gilt-wood and a number of charming gilt-wood *tennin* or Buddhist angels, sinuous figures still revealing, in their softly rounded forms and features, the influence of distant India. These may well date from the eleventh-twelfth centuries. These dainty little figures were grouped, no doubt, along the upper part of the original temple walls, as we see them today in the Phœnix Hall at Uji.

It is most unfortunate that the Kwannon was so injured, for she might have exemplified on a grand scale

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the exquisite beauty which, through these little *tennin*, we can now but enjoy in miniature.

The two huge wooden heads of Indrâ and Brâhma, which rest upon the dais near by, are attributed to the sculptor "Jingorô" (1584-1634), an artist nicknamed "Hidâri" or "the left-handed," and of whose work many beautiful examples still exist in Tôkyô, Kyôto and Nikkô. If these heads are indeed by Jingorô, then to our mind he did well to forsake Buddhist statuary in favor of the purely decorative work of wood-carving. His delightful reliefs and openwork carvings, seen, alas, so rarely, are far finer. Indeed, as models of rich design, intricate detail and patient workmanship, they are well worthy of the eulogies expended so freely upon them by Japanese and Europeans alike.

But the greatest treasures of the Kondô have now been taken for safe-keeping to the Nârâ Museum. And first among these, as typical works of the First Nârâ Epoch, we must mention the statues of the "*hachi-bushu*" or representatives of the "eight classes of Buddhist demons," attributed to Montôshi. Nothing further is known of this artist than that he was an Indian missionary who seems to have come to Japan direct during the reign of the Emperor Shômu (724-748).

These examples of Montôshi's art, some seven in number, are modelled in dry-lacquer, colored and gilt. On the average they stand about five feet in height. Though there is a certain stiffness in these statues, Figure 78, still we may see in them some traces of the Greco-Buddhist influence. In Montôshi's dry-lacquer statues of the "Ten Disciples of Shaka," of which two are illus-

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trated under Figure 79, this Greek influence is even more pronounced.

Four superb examples of dry-lacquer work, dating from the early ninth century, are the painted images of the Four Deva Kings brought here from the Hôkûendô. Of these, Kômôku-Ten is illustrated in Figure 80.

The extraordinary figures of the "Buddhist heroes" Jûnishishô are unique of their kind, being carved in half-relief and set (recently) upon wooden panels. They date perhaps from the Early Fûjiwâra Epoch (888-986). Meikira-Taisho, one of the series, Figure 81, is, indeed, a terrifying spectacle. His stunted super-muscular form is contorted into a fiercely menacing attitude, suggestive of the very abandonment of frenzied passion. He appears to bound into the air; to stamp the ground, as does a giant of the wrestler's ring. His hair stands on end; his prominent eyes flash hatred; his reddened nostrils are distended; and we can almost hear the exultant yell of unbridled fury that issues from his hideous mouth.

To Jôchô, the reviver of Nârâ sculpture, is attributed the gilt-wood Shaka, Figure 82, a faded and incense-stained seated statue, which also belonged originally to the Hôkûendô of Kôfukûji. It is strongly reminiscent of the beautiful clay Shaka of Kôryûji, Figure 17. Jôchô studied his craft under a master influenced by the Chinese school of the T'ang Dynasty (618-907). Thus his work, like that of the priestly artist Eshin Sôzu, bears a strong reflection of the sculptural art of the Middle Kingdom. Though his style is characterized by a mastery of the rhythmic undulations of drapery-folds, his figures are inclined to be gross and heavy of feature; the small

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(T'ang) mouth is very noticeable, as in Eshin's painting and sculpture.

Ûnkei's wooden statues of Muchaku and Seshin represent perhaps the best expression of the famous school of wood-carvers, founded by that gifted artist toward the end of the twelfth century. Ûnkei is said to have carved the figures under discussion about the year 1208. Muchaku, or Asânga, as he is known in India, was the son of a famous Brahman of Gandhâra (Perhawar Valley) in northwest India. Both he and his brother flourished about the end of the fourth century of our era; when, besides preaching a new interpretation of the Buddhist doctrine, they occupied themselves with writing books and commentaries upon Buddhism and other subjects. Ûnkei's idealistic portraits of the two stand some 6 feet 4 inches in height. Muchaku is represented, Figure 83, as a mildly disputatious old priest, whose broad, benevolent face would indicate a life of indolence and good living, were it not for the keenly alert little eyes and the deep wrinkles that furrow his brow. In pose there is something of the Roman senator about Muchaku. His heavy robe falls in straight but rhythmic folds to the tips of his big Chinese shoes. The set of the head upon an extremely short thick neck — a characteristic seemingly of Fûjiwâra and early Kamakûra statues;[17] his somewhat argumentative pose; and the fall of his voluminous toga-like robes recall visions of the bronze senator of the Capitoline Museum of Rome. No doubt we are to see in these realistic statues the portraits of two unknown prelates of the Kamakûra Epoch.

17 Some critics would attribute these two figures to Chinese (T'ang) artists. To us there is no question but that they are Japanese of the Kamakûra Period.

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Their fidelity to nature is little short of marvelous. Indeed, in these two expressions of his genius, Ûnkei has well upheld the traditions of the master sculptors of the First Nârâ Epoch.

But again, the best known statues, perhaps in all Japan, are those of the demons who support the wooden lanterns, one of which, that of Tentôki, is illustrated under Figure 84. The figures are said to have been carved by Kôben, son of Ûnkei, in the year 1215. If, indeed, by him, they may certainly be called his masterpieces.

Very little is known of the history of this artist. All we are sure of is that Kôben was the fourth son of Ûnkei, and that he flourished during the first half of the thirteenth century.

As to his skill as a sculptor, we must let Ryutôki and Tentôki speak for him. The little monsters tell us that Kôben's skill was that of Unkei, his father. Like him too Kôben excelled in the representation of the demons and demigods of Buddhism. He too could express the unbridled fury of an Emmâ-ô; the terrific strength of a *dèvarâya* or the dwarfed, misshapen form of a hideous *tengu* or demon-attendant.

Kôfukûji possesses three especially fine paintings on silk of early date. In two of these — idealistic portraits of two of the Deva Kings — we are confronted by a new style of painting: a style which presumably had its inspiration in the Brahmanistic doctrines of esoteric Buddhism. At any rate, this style first appeared in China after the introduction of that form of Buddhism, that is to say, about the reign of the T'ang Emperor Hsüan-tsung (715-755). The paintings are said to date

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from the Early Fûjiwâra Period (889-985); but they are not unlikely copies — in T'ang style — by an artist of a somewhat subsequent date, in fact they may be attributed to an artist of the Kâsuga School of the eleventh-twelfth centuries. Jikôku-Ten, Figure 85, is clad in armour. Full baggy trousers are tied in tight below his knees, a long skirt descends below his breastplate, and his wide sleeves are agitated by the wind which blows about the rock upon which he stands. On his head is set a huge Chinese helmet; his right hand clasps a long two-edged sword. On either side of him crouch hideous demons, the one green, the other red. The green demon is about to fit a double-pronged arrow to his bow, while the other, with difficulty, supports a large halberd, whose red and blue pennant streams out behind the head of the warrior-deity. The main colors of the artist's palette are tea-leaf brown, red, white, green and blue, though little remains today of its former brilliancy. In fact the design seems to resolve itself into the faded brown silk upon which it is painted. Yet, it is by means of paintings such as this that we must attempt to study the earliest works of the Chinese masters, so few and far between are their works.

The remarkable portrait of Jion Daishi, Figure 86, represents another phase of the T'ang art of China. It strongly resembles that portrait of the same worthy, which we have already seen at Yâkushiji. In this case, however, the Daishi stands. He is represented in priestly garb, of brown, dull red and black. His long fingered hands are crossed before him, and his crystal rosary is conspicuously brought forward upon his thick wrist. As in the Yâkushiji portrait we are confronted

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by a large-headed man, with a thick neck, fat cheeks, a long nose and a rather large mouth. His beady little eyes glitter beneath fiercely bushy eyebrows. Indeed, the Daishi is far from being a handsome man, though great strength of body and keenness of insight are evinced in this portrait. With the two works alluded to above, this portrait of Jion, sometimes attributed to the Early Fûjiwâra Period, may more reasonably be assigned to the eleventh century. Like them too, it is no doubt an example of Japanese painting in the pure style of the Chinese artists of the Middle T'ang Dynasty, eighth century.

KÂSUGA-NÔ-MIYÂ

This most charmingly situated temple is said to have been founded in the year 767 A. D. It is dedicated to an ancestor of the illustrious Fûjiwâra family, the Shintô god, Ama-nô-Koyâne, to his wife and to two other prehistoric heroes. The original ancestor of the Nakatômi, or, as they later became, Fûjiwâra, is said to have descended from heaven with the grandchild of the Sun-Goddess Amaterâsu, when he appeared in Osumi to take possession of the land. But a less remote progenitor and the great character from whom the Fûjiwâra obtained its name, was that famous Nakatômi-no-Kamanâri, whose laws of 645 A. D.— founded like everything else upon those of China — formed the basis of the first political code of seventh century Japan, and of that of their modern descendants of the twentieth century. That is to say, the laws of Kamanâri, intended to centralize the government over less than four million people, is now, with certain changes, the basis of the Japanese code that

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sways the destinies of a population exceeding forty million.

Another fact in the history of this ancient family should be mentioned, as it is of more than usual interest. From the eighth century onward it has been the general custom of the Japanese emperors to seek their consorts among the daughters of the Fûjiwâra. Thus, two of the Emperor Kwammu's consorts, themselves mothers of emperors, were of this house. And the device of the crafty Regent Fûjiwâra Yôshifûsa, whereby Fûjiwâra consorts were imposed upon the puppet emperors of the ninth-eleventh centuries, enabled later Fûjiwâra to worthily uphold the authority and the dignity of their house. Even today the dominant strain of the Imperial House is Fûjiwâra; and it is further claimed that nearly two-thirds of the court nobility are of Fûjiwâra descent.

To reach the main temple, we pass beneath a huge red *torii* and ascend by a splendid avenue of huge cryptomerias, which both in size and beauty rival the splendid giants of the Nikkô Avenue. In the park, deer roam about at will, or follow us as we pause to examine the wonderful line of moss-covered stone lanterns, which stand in a double row on either side of the path. These lanterns are seen at their best at night, when, for a small fee, all are lighted by the priests of the near-by Waka-Miya, a temple dedicated to a son of the original ancestor of the Fûjiwâra.

Here one may see the ancient religious dance called *kagûra*. It is performed by pretty little priestesses clad in voluminous red and white robes and having bright little tinsel pendants stuck in their glossy black hair, which is gathered in a single long tress behind. The

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dance itself is of the shortest and consists in a few gyrations and genuflections, accompanied by the waving of a branch of a tree, the shaking of a bunch of small bells, and the doleful wails of the temple musician. Here, more than anywhere else perhaps, may one enjoy (?) the inharmonious harmonies of Japanese music.

In a gallery near by is kept a rare suit of armour, said to have belonged to the ill-fated Nankô, who perished so loyally in support of the cause of the Emperor Gô-Daigô (14th century). Here too may be seen some fine old lacquered dancing-masks, the hideous small *nasôri-men* used in the *bûgâku*-dance being especially fine. These are said to date from the eighth century.

The main temple is approached by a large portico, which is surrounded by a brightly painted gallery hung with hundreds of little brass lanterns. It is painted a bright red and similarly hung with innumerable lanterns, nearly all of which are simply ornamented with the open-work crest of the donor. The lantern called *semi dôrô*, with a cicada climbing up its handle, is especially admired, as is the "lion lantern" called *shikami* dôrô. The latter dates from 1613, the former from 1672. The surrounding gallery, the Sujikai-nô-ma, is said to have been designed by Jingorô (17th century).

There is little of interest in the way of art objects at Kâsuga, but the temple gave its name to a school of painting and sculpture which arose about the middle of the middle Fûjiwâra Epoch, or about 1000 to 1050. This professional Buddhist School was founded by Kâsuga Môtômitsu, of whom the late Professor Fenollosa justly remarks that his work is "so closely affiliated with both Hirotaka's and Eshin's that we are almost bound to be-

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lieve him at first a Kosé pupil, who learned closely to follow the vision-seeing priest Eshin." Of sculptors Jôchô was, as we have already seen, a contemporary of Môtômitsu. He was the first lay-sculptor, as Kanaôka was the first professional painter.

SHIN-YÂKUSHIJI

The ancient temple of Shin-Yâkushiji was erected in the seventeenth year of the Tempyô Era, 745. Thus, it is one of the oldest wooden buildings in Japan. Long and low in shape, its great red columns support a graceful tiled roof. The whole building rests upon a high masonry platform, Figure 87. Though repaired thoroughly during the Kengen Era (1302-1303) the building still retains somewhat of its original woodwork. But the chief attractions of this site are the gilt-wood image of Yâkushi, the bronze Shaka, and the wonderful series of "divine heroes" modelled in clay, and dating from the grandest period of Japan's sculptural art, the First Nârâ Epoch (708-749).

Yâkushi, the main deity of the temple, is seated cross-legged in the centre of the great circular altar, which here almost entirely fills the hall. His heavy features, short neck and gross form, reveal little beauty, though the realistic handling of his robe is worthy of a better cause. Gilt drapery festoons fall from the wooden stand upon which he sits, and a brilliantly gilded mandorla rises high behind him, Figure 88. Temple tradition would assign this statue to the Korean missionary of Shômu's day, Gyôgi (670-749). But this is one of the many artistic fictions connected with that gifted man, for

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the figure dates no doubt from the tenth-eleventh centuries.

Far earlier is the bronze Shaka, illustrated in Figure 89. In this the Buddha is represented as standing rigidly erect. In his right hand he holds the *cintra*-jewel; his left is raised in the attitude of benediction. From his sloping shoulders a long robe falls in wide folds, in a phase of the *ryûsui* or "flowing water" style. We see at once that this rare work of art belongs in the same category as the early bronzes of Hôryûji. There is something reminiscent too of Shôtôku Taishi's seated Kwannon (Hôryûji) in the expression of the face; but it is a somewhat more mature type. Combining as it seems to do the arts of the Northern and Southern Chinese Schools, it may perhaps represent the work of a Korean artist of the late sixth century. It is, indeed, one of the best productions of the Pre-Nârâ Epoch that has survived to us in Japan.

Of eighth century plastic art Shin-Yâkushiji possesses the famous images of the Jûniten; with the Shi-Tēnno of the Sangwatsudô (Tôdaiji) perhaps the most thoroughly representative examples of figure modelling in clay to be seen in Japan. These twelve figures represent the twelve vows of Yâkushi. They are said to have under their control 84,000 good genii, through whom they are supposed to be enabled to protect all good Buddhists. Vâjrâ, the second of the "divine heroes," Figure 92, is in many ways the most remarkable of the series. His pose is superb, the restrained alertness of his form being marvelously rendered, and this in spite of the full suit of armour which he wears. He appears to be watching a combat between some of his myrmidons

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Fig. 73. Vâjrapâni (Indrâ). Wood, painted. By Jôkei, about 1190-1198. Kôfukûji, Nârâ.

Fig. 74. Kwannon. Wood, painted. By Jôkei, about 1190-1198. Kyôto Imperial Museum.

Fig. 75. Hexagonal Lantern. Bronze, cast 816 A. D. Fronting Nanendô, Kôfukûji, Nârâ.

Fig. 76. Memorial-Statue of the Priest Genpin. Thirteenth Century. Formerly in Kôfukûji, now Nârâ Imperial Museum.

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Fig. 77. Vâjrapâni (Indrâ). Wood, painted. By Jitsûgen (?), about 1190-1198. Formerly in Kôfukûji, now Nârâ Imperial Museum.

Fig. 78. Two Demigods. Dry Lacquer, coloured and gilt. First Nârâ Epoch, and about 724-749. Formerly in Kôfukûji, now Nârâ Imperial Museum.

Fig. 79. Two Disciples of Shaka. Dry Lacquer. First Nârâ Epoch and about 724-749. Formerly in Kôfukûji, now in Nârâ Imperial Museum.

Fig. 80. Kômôkuten. Dry Lacquer. Early Ninth Century. Formerly in Hôkuendô, Kôfukûji, now Nârâ Imperial Museum.

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and the foes of Buddhism. As he yells fierce encouragement to his little allies, his wild and matted locks seem to rise upon his head with fury, his eyes to flash fire with hate. Indeed, as we gaze up at him, and at the still more terrifying Vyakâra, who stands beside him, the great altar seems to tremble beneath their quivering forms, the very hall to resound with the echoes of their fiercely exultant yells. As to the modeler of these ancient works of art nothing is known. But their armour-clad forms, models of anatomical truth, and the splendid energy evinced in their poses, reflect the Greco-Buddhist influence which produced the unmatched statues of the First Nârâ Epoch (708-749).

This temple possesses a single good painting: a Nehansô or Death of Shaka, painted on silk, Figure 91. As one of the earliest examples of the Tâkuma School in existence, it is of great interest to the student of Japanese painting, since it no doubt provided a model for the many representations of the Nirvâna, which were subsequently painted. That one may readily understand the subject of this picture, we should state that Buddhism has preserved two traditions as to what took place when Shaka died, or "entered into Nirvâna." According to one, he passed away beneath an avenue of trees, near his home in Kûsinagâra in Vaisali, North India,[18] and that but two of his disciples were with him. The other states that he passed away surrounded by his disciples; that many gods, demons, animals, birds, insects, stood near by, and that his mother Mâyâ descended upon the clouds to greet him.

[18] It may be of interest to state in this connection that the remains of Guatâma Siddârtha Buddha were discovered in Northern India.

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The unknown artist has chosen the latter, the Mahayanistic tradition, as one that would appeal more to the emotions of man, whether poetic or religious.

We see the dying Guatâma reclining upon a couch. His head is supported upon a lotus flower. Behind, stand or kneel his weeping disciples. In front, misshapen demons howl or throw themselves into agonizing postures; birds and beasts bring lotus flowers and peonies in their beaks and mouths.

In contradistinction to this atmosphere of vociferating grief, Shaka's expression is one of perfect peace. The artist has indeed caught the true meaning of the *Nirvâna*.

As to the age and authorship of the painting, opinions are divided. Some would see in it a work of the Chinese painter, Ganki, who lived under the Yüan or Mongol Emperors of the early fourteenth century. Others again would assign it to an unknown Japanese artist working in the style of the Chinese artists of the Northern Sung Dynasty. These latter would attribute it to the era of the Middle Fûjiwâra (986-1072). To these also, it represents an early phase in the development of the Tâkuma School of Buddhistic painters, which had come into existence with the introduction of Sung methods during the era of the Middle Fûjiwâra (986-1072). The Tâkuma School was founded by Tâkuma Tamêto (Shô-chi) toward the end of the Fûjiwâra Period (1072-1155). Of his works nothing has survived. From the period of the Middle Fûjiwâra to that of the Kamakûra Shôgunate (1185), various members of this family are known, though but one, Tamenâri, has bequeathed to us any work of importance. Indeed, Tâkuma Tamenâri, of Ûji fame, is popularly considered the true founder of the

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school. But, as we shall see later on, it was not until the coming of Tâkuma Shôga (late 12th century) and Tâkuma Eiga (middle 13th century), that painting in the Sung, as opposed to the earlier T'ang style, was really perfected and popularized.

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ÛJI

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THE HÔ-Ô-DÔ, BYÔ-DÔ-IN

HISTORY tells us that in the year 1051, the aged Prime Minister, Fûjiwâra Yôrimichi, did a most unusual thing. Under the name of the Byô-dô-in, he presented his private villa to Amidâ; and, two years later, erected a temple beside it.

The temple, with which we are the more immediately concerned, was called the Amidâ-dô, and later, the Hô-ô-dô or "Phœnix Hall," on account of its unique form. It was dedicated in the year 1076; that is, two years after the Minister Yôrimichi's death. The general shape of the building is that of a giant phœnix (hô-ô), the bird of lucky augury; hence the name.

It is represented as spreading its wings, as if, indeed, it were preparing to take flight across the broad pond, which fronts it. The two-storied building in front, Figure 90, seen to the right in the illustration — represents the body, the spreading wings and tail being indicated by the three colonnaded aisles at sides and rear. Two splendid bronze phœnixes cap the top of the building. The erect wings of these noble birds are so adjusted that, at the merest puff of wind, they simulate the action of a bird in flight, Figure 93.

The exterior of the building is painted in the customary red and white, but within it are still preserved some hints of its former beauty.

Square in form, and unusually high, its main attraction today consists in its gorgeous paneled ceiling and huge

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canopy. Upon these, and indeed upon the columns and altar itself, we meet with a new type of decoration. Here the woodwork is richly ornamented with floral designs of lotus flowers and peonies inlaid in mother-of-pearl. Small mirrors too play an important part in the decoration; the silvery gleam of their polished surfaces being a special feature in the panelled canopy which immediately overhangs the main deity of the temple.

Raised high upon a huge lotiform stand, itself a marvel of fine carving, sits a huge gilt-wood Amidâ, Figure 94. This golden colossus is represented in the hieratic pose; his giant form being thrown into high relief against an unusually rich openwork mandorla, the latter embellished with angels and clouds. The statue, strongly reminiscent of Chinese Buddhistic art of T'ang, is commonly attributed to the famous artist-sculptor and Abbot, Eshin Sôzu, 942-1017. The grandeur of conception, the dignity of pose and the superb modelling of the golden form of this giant might well lead one to suppose that the great Abbot had been inspired by one of Wu Tao-tze's pictorial masterpieces. As to the richly gilt lotiform canopy which hangs above his head, it is generally conceded to be the most beautiful example of wood-carving preserved from Fûjiwâra days. On three sides of the walls are ranged a series of little painted-wood figures of the Buddhist angel-musicians (seen to right and left of Amidâ in the illustration), similarly attributed to Eshin (early 11th century).

But the Hô-ô-dô's most famous possession is the series of panel-paintings illustrating the eight aspects of Shaka, and the nine different ways in which Amidâ and the bod-

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hisattva came to meet the souls of the righteous. Of the latter series one panel is illustrated in Figure 95. These paintings are to be found upon the inner side of the doors and upon the panels behind the altar.

The artist who executed these, alas, sadly damaged compositions, was that Tâkuma Tamenâri, to whom we have referred when discussing the Nirvâna painting belonging to Shin-Yâkushiji, Nârâ. As Yôrimichi is said to have expressed amazement at the rapidity of Tamenâri's work — he having outlined one of the huge panel-designs [19] in a single day — critics have argued that these paintings were executed somewhere between 1051 and 1074, for in the latter year Yôrimichi died.

Tamenâri was undoubtedly one of the greatest artists of his day. We know that he was Director of the Art Bureau at Kôfukûji, a position of great responsibility. But had we known nothing of him, his skill as evinced in these compositions would have made us realize at once that none but a master could have produced such an elaborate, charmingly grouped and brilliantly colored series of paintings as these at Ûji. In the group which we have chosen to illustrate, Amidâ sits upon a high lotiform throne, which floats upon the clouds at the head of a long line of angel-musicians. The perspective is extraordinarily well defined; the sole hint of archaicism being the quaint Noah's-ark pine trees scattered here and there upon the tops of the little T'ang-like rounded hills. Of the colors, a deep red and brilliant green now predominate, though pink, brown, blue, orange and white are still visible. And where the paints have disappeared one can see the thin black outline study — the very outlines it

19 Size, 13 feet by 11 feet.

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may be to which Yôrimichi referred when expressing his surprise at Tamenâri's rapidity of execution.

The great bronze bell of the Hô-ô-dô, which dates from the middle part of the eleventh century, has the reputation of being one of the best bells in Japan. It is of unusually graceful form, and embellished with panel designs in low relief of bodhisattva and *shishi*-lions, enclosed in bands of lotus-flowers and tendrils. In company with all the bells of the country, it hangs in a wooden *shôrô* or open bell-tower, and like them, it is sounded by means of a long wooden pole, which hangs from ropes or chains beside it, Figure 96. Its tone is well-nigh as mellow as that of Myôshinji, Kyôto. Thoroughly Japanese, in its chaste simplicity and beauty of proportion, is the charming stone lantern of the Byô-dô-in. Unfortunately, very little is known as to its history; but it is considered to be without doubt the work of a period anterior to the twelfth century, Figure 97.

In the Hondô, two famous heroes of mediæval Japan are immortalized. The first is that Japanese Leonidas, Yôrimâsa, who, with scarcely three hundred followers, held the Ûji Bridge against the full force of the Tâira in order that his master, the Prince Môchihito, might escape. And here he ran himself through with his sword, having done all that he could, vainly as Fate would have it, to save the Imperial Prince.

In one of the small rooms is an idealistic but most natural portrait of the stern old *samurai;* and, as a fitting companion, the memorial-statuette of a later warrior, and one equally famous, the devoted Masashige (Nankô), who fought so tirelessly in the cause of the ill-fated Emperor Gô-Daigo (1319-1339). Both of these painted-

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wood statuettes appear to date from the early Tôkugâwa Period (17th century).

We may leave the Byô-dô-in to its decay and neglect, and seek the Tsûji tea-house, which we shall find perched upon the bank of the rushing Ûjigâwa. Here one may try to imagine the scene in those distant days of civil war, when the *samurai* forgot his weapons for a moment, and, together with a score of boon companions, came here to sip the famous "jewelled dew"; to boat or fish; to enjoy, in fact, some little relaxation from his favorite pastime of head-hunting.

The near-by Tsuridô was their place of meeting; and to it they returned from their peaceful outing; ready with the dawn to cut one another's throats, or, with the dignity befitting a warrior of Japan, to perform "the happy despatch" with all the sang-froid of a noble going to his death during the Reign of Terror.

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KAMAKÛRA

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THE DIABÛTSU, KÔTÔKU-IN

"And whose will from Pride released,
Contemning neither creed nor priest
May feel the soul of all the East
About him at Kamakura."

IN the days of Yôritômo (1147-1199) the little fishing-village of Kamakûra suddenly became the capital of all of the Eastern Province, the capital of the Kwantô. Surrounded by perhaps half a million souls, here the great Shôgun swayed the destinies of Japan. To Yôritômo, the Emperor and his Court at Kyôto were as puppets, whom he could have made or unmade by the lifting of a finger. Then it might well have been said, "The Kwantô can match the whole of Japan; yet can Kamakûra outstrip the Kwantô." Then a Kamakûra lad spoke of this city of warriors with all the pride of a modern Satsuma man in his hero-breeding province. But with Yôritômo's death, the great Hôjô family of near-by Odawâra sprang into power as "*Shikken*" or "Regents" for Yôritômo's descendants; ruling for the most part wisely and well for close on one hundred and fifty years. Under the able administration of the Hôjô *Shikken* all hint of luxury and ease was put aside, and everything was done to encourage plainness of living and simplicity of faith. But the Hôjô in turn sank into obscurity with the fall of Hôjô Takatôki in 1307. Kamakûra was taken by storm and burnt to the ground in 1415, and a like disaster overtook it in 1526, and now, at the present day, Kamakûra

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has almost reverted again into the quiet little fishing-village so suddenly changed and magnified by Minamôto Yôritômo, late in the twelfth century.

Yet Kamakûra still preserves a few, very few, survivals of the days of her glory. And chief among these is the great bronze figure of Amidâ, more commonly alluded to as the Daibutsu or "Great Buddha."

The history of the Kôtôku-in's famous seated statue of Amidâ is in many ways intimately connected with that of the far older statue in Tôdaiji, Nârâ, (*q. v.*).

As we have remarked, when dealing with that ancient foundation, the Daibutsuden of Tôdaiji was burnt down during the civil war of 1180. The then Emperor, Gôshirakâwa, ordered it to be at once rebuilt and a new head to be cast for its colossal bronze image of Rushana Buddha. In 1195 the new temple was dedicated, and, among others, Minamôto Yôritômo, founder of the Kamakûra Shôgunate, was invited to witness the ceremony. After seeing Nârâ's giant statue of Rushana, Yôritômo decided that a similar figure would be an added attraction in his then distant capital, Kamakûra. But he died before he was able to put his plans into execution. However, an old admirer of the dead Shôgun, Inadâno Tsubône, determined to have her lord's wishes carried out. So, having obtained the approval of Mâsâko and Yôritsûne, Yôritômo's wife and son, she summoned to Kamakûra Jyôkô, a priestly pupil of the architect in charge of the work at Tôdaiji, that he might assist her in the making of a colossal image of Amidâ, and of a Great Hall or Daibutsuden in which to house it. Jyôkô knew his history well. He remembered that in Shômu's day (early 8th century) the Korean priest, Gyôgi Bosâtsu, had gone

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Fig. 81. Meikira-Taishô. Half-relievo on Wood. First Fujiwâra Epoch, 888-986. Formerly in Kôfukûji, now in Nârâ Imperial Museum.

Fig. 82. Shaka. Wood, gilt. Attributed to Jôchô (d. 1053). Kôfukûji, Nârâ.
"Imperial Museum's Publications."

Fig. 83. Asângâ. Wood. Attributed to Unkei, circa 1208. Formerly in Kôfukûji, now Nârâ Imperial Museum.
"Imperial Museum's Publications."

Fig. 84. Lantern Upheld by the Demon Tentôki. Wood, painted. By Kôben in 1215. Formerly Kôfukûji, now Nârâ Imperial Museum.

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Fig. 85. Painting on Silk. Jikô-kuten. Attributed to the Eleventh Century. Formerly in Kôfukûji, now Nârâ Imperial Museum. "Imperial Museum's Publication."

Fig. 89. Shaka. Bronze. Attributed to the Sixth or Early Seventh Century. Shin-Yâkushiji-Nârâ. "Nippon Seikwa."

Fig. 86. Portrait in Colours on Silk of the Chinese Priest Jion Daishi. About the Eleventh Century. Kôfukûji, Nârâ. "Nippon Seikwa."

Fig. 88. Yâkushiji. Wood, gilt. Attributed to the Tenth-Eleventh Centuries. Shin-Yâkushiji, Nârâ.

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about the country gathering contributions toward the Nârâ Buddha as he went. Jyôkô imitated him. Thus, in the year 1243, his work had so far progressed, that he was enabled to finish a huge wooden figure of Amidâ. But in 1248 a terrific storm completely demolished the temple and damaged the statue. The temple was again rebuilt, and the wooden statue replaced by the present bronze one. Finally, the last great hall which covered it was carried out to sea, as the result of one of the frightful seismic disturbances or typhoons which so often visit the shores of Japan. And, from that day to this, the image has been left quite unprotected.

As we see in our illustration, Figure 98, the statue rests upon a circular stone platform. It was cast by an otherwise unknown artist, Ono Gôrôyemon, of Kâdzuka Province. His methods were, in a way, similar to those of Kimi-maru of Nârâ Daibutsu fame, for Amidâ was not cast in a single shell, but made up gradually by means of sheets of bronze cast separately and soldered together. The joints are plainly visible today, even in the illustration. The height of the statue is within a few inches of 50 feet; its circumference 97 feet, 2 inches. The length of its face is over eight feet, and the width from ear to ear, 17 feet, 9 inches.

Today, the huge flat stones which held the giant columns of the fifteenth century Daibutsuden, or Hall of the Great Buddha, are plainly visible here and there in the grove of peach trees that now surrounds the statue, see Frontispiece. And Amidâ sits calmly abstracted; bathed daily in the warm rays of that boundless light and glory which he so grandly typifies.

A short avenue of stunted pines and lichen-covered

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cherries conducts to the raised platform upon which Great Buddha sits. The site is far back, between two low, wooded hills; where nothing breaks the peace and quiet of his surroundings but the soft cooing of the temple doves. The statue needs no *mandorla* or nimbus to frame its graceful outlines; for, in spring, its silvery form is thrown into soft relief against a background of heavy-petalled cherry blossoms. In the winter months too, pink and white camellias nod heavily near its giant pedestal.

More than any other artistic treasure of its kind in Japan, the statue of Amidâ needs to be seen, and seen often, to be fully appreciated. No Western pen can do justice to the consummate beauty of its pose and expression; for it is no exaggeration to say that this matchless figure combines within itself all the essential elements of oriental beauty, as inspired by the doctrines of esoteric Buddhism.

HÂSE-NÔ-KWANNON

Weather-stained and gray with lichen, the ancient temple of Hâse is picturesquely situated high up against the steep slope of a wooded hill.

Its wide and mossy terrace commands a most extensive view of the crescent-shaped village and hollow bay of Kamakûra. Indeed, from this vantage-point, one's eye may follow the rocky yellow coast-line as far as the scattered groups of tree-embowered villas that proclaim Hayâma the Beautiful.

Hâse temple is reached by a short flight of stone steps above which sprays of pink and white camellias hang in opulent and heavy-headed clusters. From a shrine about

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half-way up, a gilt-wood Shaka — dimly seen behind tall candlesticks and artificial flowers — gazes out and beyond one with an expression of sentient abstraction. As one reaches the artificial platform upon which the temple stands, the deep, yet mellow, tone of Hâse's bell booms out among the gentle hollows of the surrounding hills. A shaven-headed priest, clad in a superb orange robe, smiles a kindly welcome, as he slowly bends towards the knotted rope that swings its wooden sounding-pole. Once again that soft and silvery note reverberates among the hills; or rolls far out along the curving shore of Yûigahâma to swell and die away, in ever diminishing yet most rhythmic cadence, far off upon its quiet waters. It is hard to realize that this quiet little village could ever have been great Yôritômo's capital, that vast and densely populated city, which history assures us boasted a million souls, and more!

The Temple of Hâse faces the village. Square in form, it is of more than usual solid construction. Its many wooden columns, half hidden in the stucco walls, its out-flaring brackets, and its steep thatched roof, give one an impression of rude strength coupled with somewhat rustic simplicity. Yet the deep green of the dense foliage above it, and the groves of cherry trees and oranges on either side, serve to soften its somewhat grim outline.

The main deity of the temple is said to date from the end of the eighth century. Unfortunately Kwannon is hidden behind a wooden partition, which rises from floor to ceiling immediately behind a small gilt-wood statue of the same Mother-goddess, which stands on the main altar. To reach it, we pass a remarkably good bronze statue of the God of Wisdom (left), a gift of the Ashikâga Shôgun,

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Yôshimâsa (d. 1490). To see the great Kwannon of Hâse, one must enter a low opening in a partition to the left of the building and inside. Here the attendant priest lights a long tallow candle, and conducts to the golden feet of the otherwise unseen goddess. He lifts a small lantern, which ascends slowly and jerkily towards the rafters at the end of a primitive pulley, thus exposing the golden bulk of the giantess in sections. At one moment one catches a glimpse of the face, with its large eyes, that seem to pierce the inky blackness and to fix themselves protectingly upon the dull gray roofs of the huddling little village below. For centuries has the Goddess of the Eastern Sea listened to the prayers and vows of the fisher-folk of tempest-harried Kamakûra. Another jerk of the swaying light reveals Kwannon's colossal headdress, her heavily ringed throat, hung with its jewelled ornaments and the huge rosary and staff which she carries in her hands. And yet in spite of her giant bulk — greatly magnified by her murky surroundings — in spite of the undoubted majesty of her pose, Kwannon is a disappointment. One cannot but feel that Hâse's priests have made a great mistake thus to hide her. For, were the clumsy partition removed, her thirty-odd feet of golden lacquer would, indeed, provide a brilliant spectacle.

JÛFUKÛJI

A simple thatch-roofed little structure is Jûfukûji. It is approached by a small gate and an avenue of overhanging pines. In the square about it stand many gnarled and twisted cedars, that may well date from the period of its foundation under the Shôgun Sanetômo (1203-1319). Upon entering its dark shadows one is immediately con-

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fronted by huge and menacing Ni-ô. So colossal are their proportions; so contorted their Herculean frames; so ferocious the gleam in their crystal eyes, that one halts involuntarily upon the threshold. These two giants were removed from the Hachiman Temple at the Restoration, as being out of place in a Shintô temple. Though said to be from the hand of Ûnkei, they are more probably by a somewhat later follower of his and may be attributed to the fourteenth century.

The main deity of this temple is a seated figure of Shaka, a gilt-bronze lacquer statue that dates, no doubt, from about the twelfth century. To the right sit red painted figures of the Deva Kings, which are doubtless of Ashikâga date; to the left, a number of gorgeous gold-lacquer figures of Amidâ, the gift of various Shôguns of the Tôkugâwa Dynasty of the seventeenth-eighteenth centuries. An exquisite little memorial-statue in painted-wood is that of the young and dashing Shôgun, Sanetômo (left). This is doubtless a work of the Ashikâga Period, when many such memorials were made.

TEMPLE OF HACHIMAN

Founded by Minamôto Yôriyôshi, in 1063, the picturesquely situated temple of Hachiman became the most popular shrine in the Kwantô [20] under the famous Shôgun, Yôritômo, 1192-1199. It is dedicated to Hachiman, a Chinese name of the Emperor Ôjin (270-310), Japanese God of War. In point of fact history records no warlike exploits of Yahâta, as he is called in Japan. But accord-

20 Eight Provinces embracing some 12,000 square miles of fertile country extending around and between the head of Tôkyo Bay and the Chichibu and Nikkô Monasteries.

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ing to Chamberlain, it may be owing to the traditional fact that his mother, the famous Empress Jingô, carried him for three *years* in her womb during which time she directed the military operations of the Japanese army in its invasions of Silla, one of the three divisions of ancient Korea. This occurred about 200 A. D.

The Temple of Hachiman is an example of what is called Ryôbu-Shintô architecture, for this temple, until the Restoration, tolerated the mixture of Shintô and Buddhism which that title indicates. This teaching, as we have already seen, was introduced by the famous Korean priest, Gyôgi (670-749), whose superb black-bronzes we have already admired at Yâkushiji, Nârâ. By this doctrine Shintô and Buddhist deities were in a way combined; for the gods of the primitive (Shintô) cult were to be considered as temporary manifestations of Buddha. The natural result of this teaching allowed the Buddhists to worm their way into the Shintô shrines, which were forced to support them, a state of affairs which continued from Gyôgi's day down to the Revolution of 1868.

Today a pine-set avenue leads straight up from the sea to the wide court-yard that fronts the temple. Three fine *torii* span it at intervals. In the court itself stands the Shrine Wakamiya, dedicated to a son of the War-God Ôjin, and beyond it the Shirahata Jinga, dedicated to the Warrior Yôritômo, founder of Kamakûra. A steep flight of stone steps conducts to the Shrine of Hachiman and surrounding it there stands an open colonnade. In this are preserved a number of splendid lacquered and gilt-bronze palanquins, a good collection of ancient costumes and armour, and a memorial-statue in painted-wood of Sumiyôshi, attributed to Ûnkei (12th century). A suit

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of armour here exhibited is said to have been worn by the Shôgun Yôritômo himself (12th century). Of anatomical, or should we say, craniological interest, is the *skull* of the Shôgun — *when a youth!*

Retracing our steps, we turn (right) from the picturesque lotus ponds and quaint humped-backed stone bridge, and continue on a half mile or so to the little temple, Ennôji.

ENNÔJI

The temple Ennôji, a dingy and insignificant wooden structure, was founded by the priest Dôkai Zushi. It was brought here from a height overlooking the sea at Arai, at the command of the Hôjô Regent Tôkiyôri in the year 1254. The present tree-embowered building is of comparatively late date, since it was repaired in the sixteenth and seventeenth centuries. Thus, as an indifferent example of Zenshu architecture, it would prove of very little interest to the average sight-seer, were it not for its remarkable wooden statue of Emmâ-ô, one of the most important works of the founder of the Kamakûra Schools of Sculptors, Ûnkei (flourished from 1190-1210).

This statue of the "Regent of Hell" may well be termed a "holy horror," his expression being one of most savage fierceness and cruelty. As judge, he wears the black béret. A white robe envelops his ample form in its voluminous folds. In his right hand he grips a baton. His face is brick-red — to the Oriental, a symbol of strength and courage. His crystal eyes glow beneath overhanging and bushy eyebrows. The thin-lipped mouth is so drawn back upon the bloody gums, the knotted muscles of the swarthy cheeks so tense, that this

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ferocious judge of the dead may fairly be said to snarl. Temple tradition would have us believe that Ûnkei after death appeared before the Regent to be judged. When Emmâ-ô had allowed Ûnkei to gaze for a time upon him, he thus addressed him: "Thou hast carved many images of me while living, but never a true one. Now that thou hast met me face to face, return to earth and show me as I am."

Against the white walls of the dingy hall sit huddled dust-covered figures of the *dêvarâga*. These date for the most part from the Tôkugâwa days, though in certain cases the heads at least belong to the Kamakûra Period (1185-1333). To the left of the main shrine sits the wrinkled hag "Shôzûka-nô-Bâba," another remarkable piece of realistic wood-carving attributed to Ûnkei (12th century). To fully appreciate the evil expression of this withered witch, we should know that Shôzûka is the demon who robs dead children of their garments, and sets them to piling up stones upon the banks of the River-of-the-Dead, Sai-nô-Kawâra. Thus, Unkei has modelled her, as the expectant Shôzûka, watching the tearful oncoming of her next little spirit-victim. The image of the fierce little demon, which formerly stood to the right of the main shrine, and facing Shôzûka, has now been installed in the priest's house near by. Again attributed to Ûnkei, this splendid bit of wood-carving does indeed reveal a master's hand. For one must indeed marvel at the truthful rendering of the supermuscular form and at the truth and dexterity evinced in the modelling of the misshapen bullet-head, set low upon a thick and sinewy neck. It is certainly to be attributed to one of the best of the Kamakûra men, if not indeed to Ûnkei, himself.

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KENCHÔJI

The age of the Hôjô Regents (13th-14th Centuries) witnessed the coming to Kamakûra of priests of the Zen or "meditative doctrine" of Buddhism. It was first brought to Kamakûra by the Sung (Chinese) priest Dôryu, first Abbot of Kenchôji. Dôryu came to Japan at the express invitation of the Hôjô Regent Tôkiyôri (1246-1263), himself a student of the Zen teaching. As we have already seen, the doctrine taught by this sect claimed that salvation was to be sought within one's own soul; and that the means thereto was by prayer, fasting, and above all, meditation upon the life and teachings of Buddha. For the masses, there was ever the Jôdô doctrine, which declared that true salvation might be just as easily obtained by calling upon the name of Amidâ. In fact, with the followers of the Jôdô, or "Pure Land" sect, a single exclamation of *namu Amida butsu* or "I commit myself to thee, O Amidâ," was considered sufficient to make one worthy of being born anew in Amidâ's "Golden Paradise of the West." Zen Buddhism, the Buddhism of culture, was practised at Kenchôji and Engakûji here at Kamakûra; that of the lower orders, the simple Jôdô creed, in the Temple of Kômyôji, at the other end of the town.

Kenchôji's splendid old portal, and the Hondô beyond it, is well-nigh hidden by a thick grove of tall and slender cryptomerias. As we pass beneath its painted beams we may remark the triple triangle, crest of the Hôjô family of near by Ôdawâra. For the Regent Tôkiyôri, one of its most illustrious sons, having received *bôsâtsukai,* as the result of a pilgrimage to China and researches into the

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doctrine of Zen, erected the Kenchôji, about the middle of the thirteenth century.

The Hondô is not visible at first, as its low roof is hidden behind the huge portal, a great wooden structure capped by an abruptly sloping thatched roof. From below its overhanging eaves, pigeons, swifts and swallows come and go with almost mechanical regularity. As we approach the portal, by a lane of blossoming cherry trees, we find the main temple well-nigh buried in splendid pines and ancient junipers. Certainly four of these magnificent trees may well date from the period of the foundation of the temple, in 1254. Yet, the Hondô is not the original building erected by Tôkiyôri, for that was burnt to the ground in the year 1415. The present building dates from the latter part of the seventeenth century, when at the command of one of the Tôkugâwa Shôguns, it was removed from Mount Kûno and re-erected.

The exterior is of the simplest architectural design, as represented by the taste of the Zenshû, but within it contains a number of rare decorations and accessories. The roof, with its panelled and richly painted ceiling, rests upon a series of wooden columns, each rounded from a giant shaft of cryptomeria. The floral designs, which embellish the ceiling, painted with a full palette, in square panels on a dark blue ground, are from the hand of Kanô Tannyû (1602-1674), as is the canopy, which seems to tremble beneath the writhings and contortions of a fire-breathing dragon.

One other great artist, and that a sculptor, assisted in the beautifying of the interior of this building. For here we may also admire three panels by Jingorô, the left-

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handed (1590-1634). A single panel is dimly seen above the entrance-door, and two others, carved with exquisite openwork designs of *hôhô*-birds and flowers, are inserted in the woodwork immediately above the head of the colossal Jizô, the main deity of the temple. This huge figure is known as the Saita Jizô, for it was owing to the protecting guardianship of this famous statue that Saita Sanûma, a local celebrity, was saved from an ignoble death. The statue has been attributed to Eshin Sôzu (942-1017), but the coarseness and heaviness of the features, the clumsiness of the modelling, would alone discredit such an attribution. Rather may we see in it a work of the twelfth century. And Saita Sanûma, unlike the generality of mankind, returned his god due praise for blessings received. Thus, the four hundred little gilt-wood figures of Jizô, seen at each side of great Jizô's head, were placed here as a visible sign, at once of his thankfulness, and of his consistency.

In a shrine to the right sits the extraordinary memorial-statuette of the Hôjô Regent, Tôkiyôri (1246-1263), Figure 99. The statuette is carved in the natural wood, and one of the most remarkable things about it, is the fact that Tôkiyôri is not represented in priestly garb, in common with other memorial figures, but wears the grotesque hunting costume of his day. Thus upon the top of his egg-shaped head, rests the quaint *ebôshi*-cap; his right hand grips the *kotsu* or baton. His robes are heavy in texture, the arrangement of their folds being simply but most naturally indicated. The absurdly baggy trousers are the last touch to what at first strikes one as a caricature, and yet when we examine the face, we feel that we have here, undoubtedly, a faithful likeness of this Japa-

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nese Haroun-al-Raschid. For Tôkiyôri, as Governor of Sagami Province, was accustomed to roam about the country *incognito*. Thus, like the great Sultan, he was enabled to acquaint himself, at first hand, with the needs and opinions of his people. And the many humorous incidents connected with this Bohemian sort of life appealed strongly to the Regent, if we may judge by the dry humour expressed in his broad face, and the twinkle of his beady little eyes, surrounded as they are, by a whole colony of "laughing wrinkles." It is indeed hard to believe that Tôkiyôri was an abstemious soul and that he was "so given to meditation upon the life and teachings of Shaka that he was often found in a trance." He was also said to be an adept in the painting of Buddhist pictures, though nothing is said of his skill in sculpture, in spite of the fact that temple tradition attributes to him this very statue. But the figure is more probably the work of one of the master-sculptors of Ûnkei's school, executed not long after his death in 1263.

Of pictorial art Kenchôji today possesses but few paintings of note. But we may mention the six-fold screen, attributed to Sesshû; a paper screen embellished with landscapes and lake views in monochrome ink; a fine old monochrome of Dâruma, by a Zen artist of the fourteenth-fifteenth centuries, and a good painting of *rakan* in colors, a portrait which shows strongly the style of the Southern Sung artists of China. Then there still exists the monochrome on silk by Keishôkei, Figure 100, which represents an idealistic conception of Anôku, one of the thirty-three forms of Kwannon. Of Keishôkei, the artist, very little is known, except that he came of a branch of the family of Tsubûra, an artist of Utsunom-

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iya, and was given the position of secretary of Kenchôji. He modeled himself upon the style of Mûchi, a famous monochrome artist of the Southern Sung Dynasty of China. And such was his skill in the painting of a Buddhist picture, as for example the one now under discussion, that his work was said to equal, if it did not indeed surpass, the productions of Mûchi himself.

The *sumi* or monochrome style of painting, affected by the Zen artists of China's Sung Dynasty, was doubtless brought into Japan under the Hôjô Regents of Kamakûra. Yet, it did not reach its highest development in Japan, until the coming of the great Ashikâga Shôguns Yôshimitsu and Yôshimâsa (15th Century).

Behind the Kondô is a shrine dedicated to Kwannon, a little building remarkable for its elaborate use of rare woods and inlays. Upon the hill behind, buried in trees, stands the temple Sen-Subun, which is well worth a visit upon the fourth of February. For then takes place the cleansing of the temple, or of the homes of the faithful, should they wish it, a cleansing not from dust but *demons!* This is done by means of dry beans, blessed by the high-priest of Kenchôji, and scattered about temple or dwelling, wherever required. The processions, costumes and weird music incidental to this veritable "bean-feast" are most interesting, as indeed are many other instances connected with this rarely amusing festival.

Beyond Kenchôji stands the picturesquely situated temple of Enryakûji, in which is preserved as its most sacred treasure a "tooth of Buddha." The site is well worthy of a visit, if only for a view of its charming surroundings. It contains nothing of great interest artistically, though the thatch-roofed building, known as the

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Shari-den or Place of the Relic, is of interest, as it preserves, in all its purity, the Sung (Chinese) style of Zen architecture.

KÔMYÔJI

At the extreme eastern horn of the crescent-shaped Bay of Kamakûra, buried in a cluster of ancient pines and cedars, stands the Buddhist Temple of Kômyôji. It is dedicated to the simple doctrine of the Jôdô, or "Pure Land" sect of Buddhism. As we have already seen, this sect preached *popular* Buddhism, a Buddhism of the masses. To further the propagation of this simple doctrine, the Hôjô Regent, Tsûnetôki (1243-1263), commanded this temple to be built. Its *Kondô* possesses a number of gilt and painted-wood statues of Ashikâga and Early Tôkugâwa date (16th-17th Centuries), but its famous artistic treasures consist of two rolls of paintings on paper, the Tâyêma Mândala. Attributed traditionally to that great Tôsa artist, Sumiyôshi Keion (13th Century), these paintings illustrate an incident in the life of a daughter of the Fûjiwâra family, Chûjo-hime, by name, who, during the reign of the Empress Kôken (middle 8th Century), decided to enter a nunnery. A short time after taking this step she desired to weave one of the "Embroidery Pictures of Paradise" so often mentioned in the Chronicles of Ancient Japan. So she prayed that Amidâ and Kwannon would present themselves at the nunnery in the habit of the order, and assist her in this pious undertaking. The designs were to be woven in lotus-fibre, and in Figure 101 we see Fûjiwâra Toyonâri, listing the bunches of lotus-stems, as they are taken into the nunnery. Toyonâri and his assistant wear

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the quaint *eboshi*-cap and the former a brown coat, baggy white trousers and black shoes. The other figures are all in white, brown or blue, while the brilliantly clad little Chûjo-hime lends a warm note of color to this subdued but most effective sketch. The second illustration, Figure 102, presents a truly Jôdôesque scene from the second roll; a tender Buddhist theme, in which Amidâ, surrounded by musician-angels, descends upon the clouds to welcome the spirit of the dying girl. Here, the grouping of the figures, their graceful poses, tender expressions and the splendid handling of the soft-pictured robes and airy banderoles, evince a sympathy with the subject and a deftness of handling that leaves little to be desired. The drawing of Amidâ's robe is a dream of rhythmic perfection.

Of the artist, Keion, we know very little. We are indeed in doubt as to whether he is in very truth the author of the rolls in question. As to the form of the paintings, picture-rolls were known toward the end of the First Nârâ Epoch (708-749). Painted from time to time, during the whole of the Fûjiwâra Period, they reach their greatest development with the rise of the Kamakûra Shôguns (1186-1333), at which date Keion lived.

KÔKUÔNJI

The approach to Kôkuônji takes one past the large wooden *torii*, the picturesque, curved stone bridge and avenue of cedars which front the ascent to the Temple of Hachiman, God of War. Immediately before the bridge we turn to the right and once beyond the village proper, soon reach a tall stone shaft, seen on our left, which marks a path leading to the tomb of Kamakûra's most famous

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son, Minamôto Yôritômo, the first and only *great* Kamakûra Shôgun. As we might expect, the hero Yôritômo's tomb is of the simplest. A steep flight of stone steps leads to a railed *stûpa* over which the spreading branches of a cherry tree cast a welcome shade. No inscription marks the spot, yet Yôritômo is still remembered, prayed to, indeed, as witness the tiny portions of rice and the well-worn coins that are ever renewed along the lichen-covered rail which surrounds his monument.

Beyond Yôritômo's tomb lies the Temple of Tenji-sama, buried deep in cedars. Further on, rising from a grove of cherry trees, is the Shintô temple of Kamakûra-nô-Miya, a tardy memorial to an unhappy Prince of the royal house, who dared to scheme against the throttling power of the Kamakûra Shôgunate.

Turning to the left we pass a broken cannon, one of Japan's well-earned trophies of the war with Russia, and soon reach the short avenue of cherries, plums, and cryptomerias that conducts to the seemingly forgotten temple of Kôkuônji.

The foundation of this little temple of the Nicheren sect of Buddhism, a local sect, dates from the Hôjô days, and though of little interest in itself, it still contains many carved and painted wood statues attributed to Ûnkei. Here, gray with neglect, sit the figures of the Yâkushi trinity, three remarkably graceful figures thrown into strong relief against superb openwork mandorla of that tapering oval form called *fûna-gôko*, or "boat-shaped" by the Japanese. On each side of the dais and backed against the temple walls stands a line of rickety Jûniten of late Ashikâga date. A realistic memorial-statue of an early abbot of the temple is seen to the right of the en-

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Fig. 87. Shin-Yâkushiji. Erected in the 7th year of the Tempyô Era (745). Nârâ. "Nippon Seikwa."

Fig. 90. Vâjrâ. Attendant of Yâkushi. Clay. First Nârâ Epoch, 708-749. Shin-Yâkushiji, Nârâ. "Imperial Museum's Publications."

Fig. 92. The Hô-ô-dô or "Phoenix Hall." Originally a Palace of the Fujiwâra Family. Erected 1053. Uji. "Nippon Seikwa."

Fig. 95. Panel Painting. By Tâkuma Tamenâri, about 1051-1074. Hô-ô-dô, Uji. "Nippon Seikwa."

Fig. 96. Bronze Bell Cast about 1050. Byôdô-in, Uji. "Nippon Seikwa."

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Fig. 91. Painting in Colours on Silk, Nehansô or "Death (nirvâna) of Shaka." Attributed to Yen Hui (Ganki), Yüan Dynasty. Shin-Yakushiji. "Nippon Seikwa."

Fig. 93. Weather Vane. Bronze, about 1050. Hô-ô-dô, Uji. "Nippon Seikwa."

Fig. 94. Amidâ. Wood, gilt. By Eshin Sôzu, 942-1017. Hô-ô-dô, Uji. "Nippon Seikwa."

Fig. 97. Hexagonal Stone Lantern. Eleventh Century (?). Byô-dô-in, Uji. "Nippon Seikwa."

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trance, a representative example of a type which appears so often in the sculpture of the Ashikâga and early Tôkugâwa Epochs, 16th-17th Centuries.

The wooded hill behind Kôkuônji is well worth a visit, as its terrace provides a splendid view of the crescent-shaped valley of Kamakûra, and of historic Yûigahâma, the sandy shore where Kublai Khan's arrogant ambassadors suffered their ignoble death at the command of the valiant Hôjô Regent Tôkimûne, 13th Century.

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KYÔTO

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Fig. 98. Amidâ. Bronze. Cast (in sections) by Ono Gôrôyemon in 1252. Kôtôku-in, Kamakûra.

Fig. 100. Kwannon in Sûmi on Silk. Attributed to Keishôki (15th Century). Kenchôji, Kamakûra. Tajima "Selected Relics."

Fig. 99. Memorial-statuette of the Regent Hôjô Tôkiyôri. Kamakûra School of the Thirteenth Century. Kenchôji, Kamakûra. Tajima "Selected Relics."

Fig. 113. The Abbot Fo-chien. By an Unknown (Sung ?) painter. Dated 1238. Tôfukûji, Kyôto.

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Fig. 101. Detail of Picture-Roll in Colours on Paper. Life of the Lady Chûjohime. Sumiyôshi Keion (13th Century). Kwômyôji, Kamakûra.

Fig. 102. Another Scene from Same. Amidâ and Angels Welcome the Soul of Chûjohime.

Fig. 103. Detail of Picture-Roll Illustration Incidents in the Life of the Priest Noyé. Attributed to Kaneyâsu (14th Century). Kôryûji, Kyôto.

Fig. 104. Sketch in Sûmi on Paper. Plan of the Temple Tôfukûji. Attributed to Sesshû (15th Century). Tôfukûji, Kyôto.

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KÔRYÛJI

IN our discussion of the ancient city of Nârâ, we have already remarked that prior to the date of its foundation, the Japanese possessed no fixed capital. To prevent the general waste, discomfort and oppression consequent upon the ancient custom of removing the capital at the death of each emperor, the Empress Gemmyô had established Nârâ as a permanent resident city. This occurred in the year 710 A. D. Some faint idea of the trouble and waste of energy which followed one of these removals is furnished by the story of Kwammu's subsequent abandonment of Nârâ. History tells us that before finally settling upon Kyôto as his capital, Kwammu removed to Nagaôka, which lay about thirty miles from Nârâ. Here he stayed but nine years. Yet, during this removal "no fewer than 314,000 men were held to forced labor for the space of seven months, all of whom had to be maintained by a commuted labor-tax levied on the villages and districts from which they had been drawn."

Kwammu's abandonment of Nârâ was due to his fear of the ever-increasing power and arrogance of the Buddhist priesthood. For, surrounding Nârâ stood the great metropolitan temples, whose rich and powerful abbots had long dominated the Palace. Indeed, as early as the year 784, we quote from Murdoch:[21] "The influence of its (Nârâ's) seven great monasteries, to say nothing of its convents, had become too strong for the best interests of

21 Murdock, J. "History of Japan," Vol. 1, p. 207.

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the Empire; and Kwammu seems to have been determined from the first to remove the administration and its personnel from the dangerous proximity of the ghostly counsellors, who tended more and more to become the real rulers of the Empire. The Emperor must have known that an open and declared breach with Buddhism would have been highly injudicious, if not utterly fatal to his rule, inasmuch as the foreign cult was now the professed religion of almost the whole governing class. All that he evidently aimed at was the lessening of the influence of the old Buddhist hierarchy, as it was then constituted. The priests could only remove their magnificent buildings with the greatest difficulties; the Emperor could remove the capital with comparative ease. In course of time monasteries would doubtless spring up in a new seat of government; but by astute management they, especially if reared by entirely new sects, could be utilized as a counterpoise to the proud and wealthy ecclesiastics of Nârâ."

In the year 784, with this in mind, the astute Emperor suddenly declared Nagaôka, in the Province of Yamashiro, his resident city, and there he betook himself at the head of his Court. Finally, growing dissatisfied with this pretty spot, he established himself in a picturesque valley below Mount Hieisan, which dominates the modern Kyôto. He bestowed upon this city the name Heianjô or "City of Peace," but it has ever been called Kyôto, a Chinese word meaning "metropolis." [22]

The Emperor gave orders that his new city should be laid out after the design of the great Chinese (T'ang Dynasty) capital, Hsian (Siangfu) in the Province of Shen-

[22] Or Miyako, its Japanese equivalent.

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shi. Its dimensions measured three miles east and west by three and a third miles north and south. In the center of the northern extremity stood the Imperial Citadel, measuring some 1280 yards from north to south and 1553 from east to west. From the Palace, a grand avenue or boulevard, some 280 feet wide, ran from the entrance gate to the southern gate of the city, and cutting the city into two great sections. Parallel with these ran three wide streets on each side. Nine splendid avenues, some measuring 170, some 80 feet in width, intersected the whole breadth of the city from east to west. The house unit adopted covered 100 x 50 feet. Eight of these units made a row, four rows a block, four blocks a division, and four divisions a district, of which there were nine. Altogether there were 1216 blocks and 38,912 houses.

What the population actually was it is difficult to say, for the Japanese household was then much larger than it is today, when it consists on the average of about five individuals. Few cities of Europe at that date could exceed the two oriental capitals in population. In magnificence, however, Kyôto could not aspire to vie with such great cities as Constantinople and Cordova, for the general aspect it presented must have been sombre in the extreme. The low, one-storied, flimsy houses, mostly roofed with shingles, opened upon inner courts or miniature gardens, which, indeed, were pleasing to the eye; but the front effect was about as picturesque as that of a prison or barrack wall. Some of the buildings did indeed boast roofs of slate-colored tiles, while the glint of the green-glazed tiles of the Palace imported from China must have imparted an element of cheerfulness into the prospect when the sun shone. In its architecture even the

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Palace was more remarkable for its chaste simplicity than for its splendor. Such was the city founded by Kwammu in 794, a city destined to be the capital of Japan for the long term of 875 years.[28]

But long before Kwammu dreamt of Kyôto, indeed before the Empress Gemmyô had founded her great capital of Nârâ, the temple of Kôryûji had been erected in near-by Uzumâsa. Tradition has it that Kôryûji was founded in the twelfth year of the reign of the Empress Sûikô (604 A. D.) by the great Prince Mûmayâdo, or Shôtôku Taishi, of Hôryûji fame. It was erected under the personal supervision of a Chinese priest, Hâta Kawakâtsu, one of the many itinerant priests, who came over in such great numbers both from China and Korea during the seventh and eighth centuries. It still preserves a few examples of statuary which have been unhesitatingly attributed to the period of Kôryûji's foundation, and perhaps to a date somewhat prior to it. These we shall presently examine.

Kôryûji's large red and white Niô-mon or entrance gate fronts the low-lying thoroughfare, which leads to the far larger temple of Myôshinji. From its dusky porticos Indrâ and Brâhma, the wakeful demon-quellers, gaze up and down the long stretch of white road with flashing eye and forbidding mien. The pair may certainly be referred to an artist of the Kamakûra School of wood-carvers.

The buildings of this foundation, as we see them today, are not the originals of Shôtôku's day. These were destroyed in the great fire of 1150. Yet in some cases they are composed of material saved from that conflagra-

[28] Compare Murdock, J. "A History of Japan." Vol. 1, p. 208.

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tion. The Hondô, a square red and white structure with a very graceful roof, contains many sculptural treasures, of great age and historical interest. As we approach and stand for a moment before its wooden barrier, our eyes gradually grow accustomed to the gloom within and soon three ghostly deities take shape and resolve themselves before us. The central figure represents a somewhat sleek gilt-lacquer Amidâ, who sits in abstracted meditation upon a broad drapery-festooned pedestal. At his left sits Kôkuzô, an infinitely wise female deity, rarely seen either in sculpture or painting. To the right of Amidâ sits Jizô, the children's deity, a large-headed figure with the benevolent and compassionate expression one expects to see in the face of this God of Motherhood. As we see them today, Kôkuzô and Jizô are of plain grayish wood, though both were originally brightly painted. Vestiges of the floral decoration that embellished their red and blue robes are still indeed faintly visible. Amidâ seems to belong to the Nârâ School of the eleventh-twelfth centuries, there being a mixture of Nârâ sculptural and Eshin pictorial art about him. He may indeed belong to the school of the sculptor Jôchô (d. 1053). The wooden figures may perhaps be attributed to an eminent sculptor of the Kamakûra School of the twelfth or thirteenth century.

The building which contains these giants is entered at back; and with the opening of the huge red doors, a seemingly endless line of vociferating and menacing gods confronts, and for a moment, almost terrifies, one. It needs but a glance at the virile frames, at the vivacity of their gestures, and a marvelous attention to detail depicted in every line of their impassioned faces, to stamp

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these supremely energetic little beings as the work of an artist of Ûnkei's School of the thirteenth century.

The dim, whitewashed corners of this high, raftered building are occupied by towering figures of the "Thousand-armed" Kwannon, superb lacquer images attributed to the eighth century. On a low wooden dais to the left rests the worm-eaten statue of the aged priest, Hâta Kawakâtsu, builder of the temple. An incense-stained figure of Shaka, dating perhaps from the Middle Fujiwâra days, stands beside him.

In the temple beyond, the Sôshidô, are preserved a few sadly battered sculptural relics of antiquity, notably a Mirôku, originally painted, and attributed to the Genkei Era, 877-885. A painted statue which still preserves much of its original beauty is the standing Sri, a figure that may well date from the reign of Kôken (7th century). But by far the most beautiful of the sculptural treasures of Kôryûji is the seated image of Shaka, Figure 17. Modeled in clay and formerly covered with gold-leaf, the statue is said to have come from Korea as a present to the Regent under the Empress Sûikô, the Imperial Prince Shôtôku Taishi. And temple tradition further states that Shôtôku presented it to the priest Hâta Kawakâtsu, under whom this temple was erected. As an expression of the art of purely esoteric Buddhism, as a representation of the great inward calm which comes with the subjugation of the mind over all worldly passion, this little figure ranks high among the ancient treasures of the country. Indeed with the clay figure of Châṇdrâ in the Sangwatsudô, Nârâ, and those of Gi-en and Dôsen preserved in the temples of Okadêra and Hôryûji, respectively, Shaka, though much repaired, may well take

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rank with the four best clay figures that have survived to us from the first Nârâ Epoch, 708-749. For to the early part of that Epoch (Wadô-Yôrô Era) to our mind the figure undoubtedly belongs, in spite of temple tradition to the contrary. And as Shâka is by far the most beautiful example of the sculptural art of this foundation, so, the wooden image of Kwannon, Figure 11, is, undoubtedly, the most ancient. This interesting statue, with another of the same type, is preserved in a small octagonal wooden building, called the Hakkakudô or "Eight Sided Hall." The building is said to have formed part of a palace in which lived the Regent Shôtôku Taishi. And temple tradition would have us believe that the statue was carved by the gifted Regent himself. We have already referred to the larger, but very similar Kwannon attributed to Shôtôku, and now the greatest treasure of the Chûgûji Nunnery at Hôryûji (*q. v.*) It would seem to have had its inspiration in the incense-stained figure in question. For, of the two, the Kwannon of the Chûgûji Nunnery appears to be far more finished. Tajima, in discussing this statue,[24] would assign it to the hand of a specialist; whereas, in the Kôryûji image, he would see the work of an amateur (Shôtôku). But whoever the author, we have before us one of the oldest — it may indeed be *the* most ancient — wooden figure in Japan; one of the few rare memorials of what has sometimes been called her derivative art period, the Sûikô Era, 593-628.

Here again stand an archaic figure of one of the Shi-Tênno, said to date from the latter part of the seventh century, and three painted statuettes of Shôtôku. Two of these figures represent the future Regent as a child of

[24] Tajima, "Selected Relics" Vol. 3.

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three; one as a youth of about sixteen years of age. The latter is, undoubtedly, a copy of an ancient portrait of the prince, which formerly belonged to the temple of Ninnaji, Kyôto, but has now been added to the rich collection of the Imperial Household. All these statues may be attributed to the Ashikâga Epoch, 1334-1567. Of pictorial art Kôryûji possesses but little, yet one may still admire the simplicity and fine distinction in line displayed in the painting on silk of a fiery-red Fûdo. The "Immovable One" is seated; his bushy eyebrows drawn low down over his cruel little black eyes. The thin mouth is tightly closed, and above and below the lips there protrudes a long and yellow fang. In one hand Fûdo grasps the rope with which he is popularly supposed to bind all unrepentant sinners; in the other he wields a large Chinese sword with which he is supposed to strike off their heads. But the one great pictorial work of art, belonging to this foundation, is the Picture-Roll, illustrating the life of the Priest Noyé, Figure 101. Noyé, who once belonged to the Tôdaiji, Nârâ, died in the year 1169. Shortly after his demise he is said to have returned to earth, telling an astounding tale of his reception in the underworld. The series of paintings which illustrate this story are laid upon thick gray paper in light wash-colors. Picture-rolls, as we have seen, had become more fashionable than any other style of painting by the period of Heiké, or early Kamakûra (12th century). And this series, if by Muneûchi Kaneyâsu, as it is thought, dates from the commencement of the Kamakûra period. In the illustration Noyé is depicted as about to enter the palace gate of Emmâ-ô, Regent of Hell. Before him stalk the Regent's two myrmidons —

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Fig. 106. Monjû of a Shaka Trinity. Colours on Silk. Attributed to the Chinese artist Wu Tao-tze (Gôdôshi). Early T'ang Dynasty (8th Century). Tôfukûji, Kyôto.

Fig. 107. Shaka, of the Same Set as Figures 106-108. Tôfukûji, Kyôto.

Fig. 108. Fûgen, of the Same Set. Tôfukûji, Kyôto.

Fig. 105. Interior of the Sam-mon. Erected in 1236. Tôfukûji, Kyôto.
"Nippon Seikwa."

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Fig. 109. Yuima. Colours on Paper. Probably Sung Dynasty (12th Century).
Tôfukûji, Kyôto.

Fig. 110. Dâruma. Ink and Wash Colours on Paper. By Minchô (Chô Densu), 1352-1431.
Tôfukûji, Kyôto.

Fig. 111. Rakan (arhats). Colours on Silk. By Minchô (Chô Densu), 1352-1431.
Tôfukûji, Kyôto.

Fig. 112. Kanzan. Ink and Wash Colours on Paper. By Minchô (Chô Densu), 1352-1431.
Tôfukûji, Kyôto.

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the "chronicler of sins" and the "reader of offences." A hideous demon guards the approach to the Gate of Hell.

Having already seen Ûnkei's statue of the Regent Emmâ-ô at Kamakûra,[25] we can well appreciate the humbled mien and faltering step of the frightened Noyé.

TÔFUKÛJI

The once great and wealthy monastery of Tôfukûgi was erected about the middle of the thirteenth century by command of the then Premier Fûjiwâra Michi-iyé. It was built to honor the famous artist-priest Yenni or Shôichi Kokûshi,[26] as he was popularly called, a great prelate of the Zen or "meditative" sect of Buddhism. By Imperial sanction, Yenni was installed as its first abbot.

An ancient plan of the temple grounds, Figure 104, a sketch in *sûmi* and wash-colors attributed to no less hand than that of Sesshû,[27] gives a comprehensive view of the temple-group as it was in ancient days. Not a few of its buildings and details still exist, notably the charming covered gallery and bridge, which crosses the maple-set ravine, Tsûtenkyô, or "Bridge of Heaven," and the building at the upper end of this gallery, the Rectory, capped by its unique square tower.

The buildings which survive today stand in the midst of broad and well-wooded grounds, the latter in themselves well worthy of a visit during the cherry blossom

25 Compare Kamakûra, Ennôji.

26 Yenni's posthumous title, bestowed upon him by the Emperor Gô-Uda, 1275-1287. It means "Master of the State."

27 The sketch is dated in the second year of Eisho (1505), or one year before Sesshû's death.

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and maple months. For, in April, the cherry trees are pink with heavy petalled blossoms; and in November people come from far and near — have come for centuries past — to enjoy the glorious reds and brilliant orange tones of her grove of maple trees.

The colossal wooden Sammon or entrance gate is approached by a quaint stone bridge, which spans the narrow channel connecting two lotus ponds. Dating from the year 1236, it has thrice undergone repairs. Yet it still stands as a good example of the architectural skill of the Kamakûra Period, 1186-1333. High up in its interior is a large chamber, Figure 105, a long hall bright with early Ashikâga (?) paintings, and containing a series of carved and painted wood *rakans*, or disciples of Buddha, whose coarseness and ugliness beggar all description.

One formerly passed through this huge gate to reach the Main Temple, but that was utterly destroyed by the fire of 1882. To the left of the square mound which today marks its site, there rises the long, low Zendô, a lecture hall devoted to the discussion of the Dhyâna or "meditative doctrine" of the Zenshû Buddhists. Its main deity consists of a painted and gilt wood Amidâ flanked by two attendants. With the figures of the Shi-Tēnno, which stand near by, we should attribute them to the period of the Ashikâga Shôgunate, 1334-1567. To the right stands a very beautiful example of a *mikôshi*, or religious palanquin in gold lacquer and gilt copper, and, behind screens, mediocre painted wood statues of Taishaku, Bonten, etc., all dating from early Tôkugâwa days (17th century). And here too is preserved a colossal lacquered wood hand from the destroyed figure of Amidâ,

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which formerly towered high upon the main altar of the Kondô.

To the left of the central altar are ranged many good examples of late Ashikâga sculpture, notably a figure of Dâruma, twenty-sixth patriarch of the Buddhist religion, and another of Shôichi Kokûshi, first abbot of Tôfukûji.

The Rinzôdô too, a few steps beyond this building, contains three representative, if somewhat naïve, examples of Ashikâga work, the figures of the Chinese sage, Fû-Daishi (6th century), and his laughing sons, Fûjo and Fûken. The figure of Fû-Daishi is commonly found installed in the Rinzôdôs of Buddhist temples, as to him is attributed the invention of the *rinzô* or "revolving library" which it contains.

But the real treasures of Tôfukûji are preserved in the Apartments, situated at the upper end of the bridge and beyond the long gallery to which we have above referred. To reach it we cross the "Bridge of Heaven" and continue on to the end of the covered gallery. This brings us to the beautiful little open courtyard, which immediately fronts the Rectory and Apartments. We have used the word beautiful in connection with this courtyard; but it is a superrefined beauty, a beauty of the imagination one might almost say. For the great square in which it is laid out has been divided into two distinct halves. In the first half, a few tall stones and a single dust-covered palm alone serve to break the glare of its white-sanded expanse. This first part symbolizes the desert: the abode of the prowling tiger. The other half with its lotus pond, mossy bank and cool grove of trees, presents one of those sharp contrasts so dear to the Oriental.

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Of the two connected buildings which overlook this double garden, the Refectory is remarkable solely on account of its unusual architectural detail, the square tower in its roof. The other, a long low building, with covered portico in front, contains the Apartments. Here are kept many of the treasures of this ancient foundation.

The First Room contains a series of painted *fûsûmâ* attributed to Kanô Sânraku, 1558-1635, in which the artist has depicted some of his delightful floral designs of red and white chrysanthemums and rich blue morning-glories. These exquisite designs are thrown into strong relief against a background of brilliant gold-leaf. Sânraku was a son and follower of that great colorist and decorative artist, Kanô Eitôku, 1543-1590.

The Second Room again contains *fûsûmâ* by the same great decorative artist,—flower and bird designs similarly relieved against that rich gold ground in which he and his father so delighted. An especially beautiful bit shows a group of snowy herons huddled on the bough of a tree, which stretches far over an iris-bordered pool. To the right dainty weeds are swayed by the rush of swirling waters, which fall in one great leap from a cleft in the rock above.

The *fûsûmâ* of the Third Room, also by Sânraku, show blossoming cherry trees, peonies and chrysanthemums in brilliant colors and gold.

In the Fourth Room are charming monochrome-ink sketches of winter scenes in the Chinese style by an unknown artist of the Kanô School. Especially fine is the high panel which decorates the somewhat dark recess of the large *tôkônômâ*. The poetic conception of the series

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Fig. 114. The Abbot Shôichi Kôkûshi. By Minchô (Chô Densu), 1352-1431. Tôfukûji, Kyôto.

Fig. 116. Bishâmon. Wood, painted. Perhaps Chinese of the T'ang Dynasty. Tôji, Kyôto. Tajima, "Selected Relics."

Fig. 115. Sketch in Sûmi on Paper. The Abbot Shôichi Kôkûshi. By Minchô, 1352-1431. Tôfukûji, Kyôto.

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Fig. 117. Temple Ornament. Cowhide, painted. Probable date 1086. Tôji, Kyôto.
Tajima "Selected Relics."

Fig. 118. The Five Bodhisattva Kokûzô. Wood. Probably Chinese of about the Sui Dynasty, 590-617 A. D.
Tôji, Kyôto.

Fig. 120. Portrait of Amoghâvâjra. Colours on Silk. By the Chinese (T'ang) artist Li Chên.
Tôji, Kyôto.

Fig. 119. Fûdo. Wood, painted. Attributed to Kôbô Daishi between the years 807-816 A. D.
Tôji, Kyôto.

Fig. 121. Idealistic Portrait of Lung-mên, Founder of the Mahayana Doctrine of Buddhism (3rd Century). By Kôbô Daishi, 821 A. D.
Tôji, Kyôto.

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and the light though virile brushwork recall the work of that early master of the school, Kanô Kô-i. Kanô Kô-i or Sadanôbu, as he is more familiarly known, was born about 1566. He first studied under Mitsunôbu, imbibing much of that artist's style. Later, through his keen interest in the works of the Chinese (Sung Dynasty) artist Mûchi and of Sesshû, his compatriot, he evolved a style of his own. His technique is characterized as light, jerky but assured. He is indeed a reflection of Sesshû, but only of Sesshû when wielding the *light* brush. What are perhaps his chief works are to be seen in the Nijô Palace, Kyôto, and in the "Detached Palace" of Nagôya. He is especially famous as being the teacher of the famous brothers, Tannyû, Nâonôbu and Yasunôbu Kanô.

The Fifth Room is decorated with a set of *fûsûmâ* attributed somewhat hastily to Kaihôku Yûshô, 1532-1615, monochrome studies of wild geese in their natural habitat. Here too, stands a pair of gold screens decorated in brilliant but subdued colors with designs of reeds and dainty marsh flowers in the style of the Kôyettsu (Kôrin) School.

The *fûsûmâ* of the Sixth Room, embellished with landscape-designs and Chinese sages, are similarly attributed, fortuitously we think, to the hand of the founder of the Kaihôku School.

In Room Seven the monochrome drawings are worthy of note, were it only for the superb pine and summer house, a panel which would have done credit to the great Chinese artist, Bayen, whose style, no doubt, it affects. And one of China's most famous painters is, indeed, represented here. For we return to the first room to find

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Wu Tao-tze's three supremely grand *kakemono* arranged in order upon the wall, Figures 106-108.

This superb set, representing Shaka, Monjû and Fûgen, may, undoubtedly, be characterized as the most beautiful of the strictly religious paintings that have survived to us from the far-off days of China's T'ang Dynasty, 618-907. It is painted in colors on silk, silk of the fine beaten type commonly made use of by artists of T'ang. In the tender beauty and loftiness of expression revealed in the features, in the skill evinced in the handling of the superb draperies, it may well be said to illustrate one of the greatest schools of religious painting that the world has ever seen.

Wu Tao-tze, or Gôdôshi as he is called in Japan, was a native of the ancient province of Hônan, China. Under Hüantsung, 713-755, he was invested with a high office, and appointed painter to the Imperial House. Indeed his extraordinary versatility earned for him the title of "Inspired Sage of Painting"; for not only did he produce religious paintings, human and animal figures, but landscapes, trees, plants, bird and insect life were alike rendered by his deft and facile brush. In the three figures seen in the paintings under discussion, the artist has doubtless sought to characterize the "three precious things": The Law, Buddha, and the Church. His Monjû shows us a youthful figure, with flowing hair and marvelously handled draperies, Figure 108. In his left hand he holds a roll of the scriptures, in the other a long jewelled wand. He is seated in an easy and graceful attitude upon the back of a lion, which signifies that he is fearless, and able to overcome the most powerful enemies of the Buddhist faith.

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The central *kakemôno* shows Shaka seated cross-legged upon an open lotus flower, which, in turn, floats upon the clouds, Figure 102. His head is very much rounded. His hands, clasped before him, are concealed in the folds of a superb crimson robe, in one of the mystic poses of Buddhism. The extreme suavity and delicacy in Gôdôshi's drawing of the face is strikingly intensified by the thick, almost harsh brush-strokes with which he has sketched in Shaka's drapery lines. The charming figure of Fûgen shows that beneficent *bodhisattva* seated upon the back of a crouching white elephant. He is busily reading a volume of the *sutras* or holy books of Buddhism. The head of this human embodiment of the church is of the same full and rounded form as that of Shaka, but the handling of the draperies seems less virile. Indeed, there is reason to think Fûgen a later copy; as, indeed, many Japanese critics do. Yet it is small cause for wonder, that many generations of Japanese artists have modeled themselves upon these lofty conceptions of a reverent soul.

To the hand of another eminent Chinese painter is attributed the painting on silk of Yûimâ, Figure 109. Various opinions exist as to the date of its production, some seeing in it the work of a T'ang or Sung artist, though a few would attribute it to Ku Kai-chih, of the East Chin Dynasty (6th century). It may perhaps be a T'ang or Sung copy of an earlier work,— perhaps of Ku Kai-chih's famous Yûimâ, concerning which we have the following story quoted by Tajima:[28] Ku Kai-chih was a talented and learned man, but so stolid and oblivious apparently to all about him that people thought him half-witted.

[28] Tajima's "Selected Relics."

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Now it happened that a certain temple was much in need of funds; her priests forced to go about the country begging contributions. Yet no one gave more than a hundred *cash*. Ku Kai-chih, upon hearing of this, casually remarked that though he was but a poor man, yet they might expect from him a million *cash*. Whereupon howls of derision which went up from his friends and kinsfolk. Ku Kai-chih withdrew himself for a time from the outer world and occupied his days in painting a great picture of Yûimâ upon a wall of the temple. Just before adding the last strokes to what the delighted abbot saw was a most remarkable conception of the god, Ku Kai-chih turned to him and said, "If now you open the doors of this room, you will receive a hundred thousand *cash* on the first day, and fifty thousand on the second, from worshippers who come to the temple." And, indeed, all turned out as the artist had predicted. For, within a very short space of time, the necessary million *cash* was readily subscribed.

But Tôfukûji is especially famous for its unique series of paintings by one of the greatest of Japanese artists, Minchô (Chô Densu), 1351-1431. In Figure 110 is illustrated one of the largest and most powerful of the extant works of this great master: an idealistic portrait of Dâruma, the Indian patriarch and founder of the Zen or "meditative" sect of Buddhism, to which we have so often had occasion to refer. Dâruma flourished during the early years of the Liang Dynasty (founded 502). He went to China as a missionary and became the instructor of the founder of the dynasty, Wu-ti. So strongly did Dâruma impress Buddha's doctrines upon the gifted and broad-minded Wu-ti, that the latter eventually shaved his

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head, dedicated himself, though still Emperor, as a full-fledged Buddhist priest, and roamed about his empire preaching the Indian creed. Of Dâruma it is further said that he passed nine years of his life in abstract meditation upon the teachings of Buddha, during which time his legs rotted off beneath him.

And well has Minchô depicted the unswervable one; the huddled and sorrow-bent form wrapped from head to foot in its great crimson mantle! Well has he represented the sternly compressed lips, the fixed and introspective gaze of the large and inexpressibly sad eyes!

Minchô, the greatest Buddhist painter of his day, was a native of Awaji. At an early age he entered the temple of Tôfukûji, where he received both religious and artistic instruction from the Abbot Daidô Ôshô, himself a pupil of the first Abbot Shôichi Kokûshi, to whom we have already had occasion to refer. To Daidô's grief, Minchô preferred the artistic to the religious training, his neglect of the latter causing him many a bitter half hour with the venerable Daidô. But later on in his career, when Daidô happened to be away, Minchô painted a huge picture of Fûdo. Upon the Abbot's return the painting made such an impression upon him that he thenceforth encouraged rather than hindered the young artist in his studies.

During the Ôei Period, 1394-1428, Minchô was appointed Densu of Tôfukuji; hence his common title of Chô Densu or "Keeper of the Hall." About this time also he executed the famous Nehansô, a painting which depicts the Death (Nirvâna) of the Buddha. Still preserved as one of the most treasured possessions of the temple, it is shown but once in the year, and that the anniversary of Gautâma's Nirvâna (March 15). This

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grand painting measures some 39 feet in height and 26 in width; but Minchô ever delighted in large canvases. Were the Kondô or main temple still in existence, it would reveal one of the largest and grandest of his works, a gigantic coiled dragon painted on paper and set high up in the centre of the broad ceiling. The length of this monster was 100 feet, and it served as the model of many a later and similarly placed dragon.

The "History of Pictorial Artists" has this Chinese gleaned encomium upon the art of Minchô: "Pictures by Minchô are generally on a large scale. His method of painting is but the expression in colors of his own personality and of its own habit of thought; while the mechanical use of his brush is so vigorous and realistic that, if he paints a dragon, it seems to writhe in the clouds, or, if he depicts a phœnix, it appears to be flying athwart the sky."

Minchô founded his style upon that of the great Chinese masters of the Southern Sung and Yüan Dynasties, 1127-1368. More especially did he model himself upon the works of Li Lung-mien of Sung and Yen Hui of Yüan. Yet, in one case at least, Minchô appears not to have restricted himself to the art style of the Sung and Yüan painters, for, in the handling of the splendidly idealistic conception of his unswervable Dâruma, he seems to have revealed a knowledge of the work of the great T'ang painter, Wu Tao-tze. So much of the same lofty sentiment is visible in both Gôdôshi's Shaka and Minchô's Dâruma; so much of the same general pose and drapery arrangement, that one immediately feels that Minchô had not improbably seen and studied the very Shaka to which we have above referred.

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Minchô once visited the picturesque little temple of Kenchôji at Kamakûra, and while there made a copy of the "Five Hundred Rakan," a series of paintings by the Chinese (Yüan) painter, Yen Hui. Later on, by command of the Shôgun Yôshimôchi, Minchô painted another set, fifty in all. During the Civil Wars of Ônin (1467) the paintings were scattered; but later on they were brought together again, with the exception of three that have apparently perished. To fill the gap in the series three of Minchô's Kamakûra ink studies were colored and added to the set. Thus, Japan now possesses fifty finished paintings and forty-seven of Minchô's rough sketches. These paintings are now preserved in Tôfukûji, Figure 111.

More difficult of appreciation by our Western eyes, are Minchô's (?) ink and light wash-colored figures of the sages Kanzan and Jittôku, of which one *kakemono*, that representing Kanzan, is illustrated in Figure 112.

But Minchô was not only a painter of Buddhist subjects; he was also a great portrait painter, one of the best indeed Japan has ever produced. And in this phase of his art again, he may be said to have copied the Chinese masters of the classic Sung Dynasty, for one of the very portraits which probably inspired him is still treasured in the Apartments of Tôfukûji, Figure 113, p. 131.

This portrait, in colors on silk, represents a famous teacher of the Zen doctrine, Wu-shun, or Fo-chien as he was called. Wu-shun was ordained in 1194, and later on rose to great prominence as an inspired teacher of the Zen doctrine. He was endowed with one of those extraordinarily retentive memories of which Chinese history so often speaks. For example, the contents of a book

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once passed before his eyes, were never forgotten. He was received in audience by the Emperor Li-tsung, 1225-1264, who presented him with a robe of gold brocade, and bestowed upon him the title of "Dhyana-Master Fo-chien."

In the year 1235 Shôichi Kokûshi went to China, and spent some seven years in study of the Dhyâna or Zen doctrine under Fo-chien. He returned to become the first abbot of Tôfukûji.

A record of his visit to the old Chinese teacher is preserved in this very portrait of Fo-chien; for, above the picture Fo-chien has written: "Yenni of Kuno (Shôichi Kokûshi) had my portrait painted, and requested me to write a verse over it." It is dated in the year 1238; but most unfortunately, the name of the artist is unknown. Yet more than any other portrait perhaps did the style of this magnificent painting influence Minchô and other eminent painters who came after him. As to Minchô, the strong influence exerted by this unknown artist is best exemplified in his famous portrait in colors of Shôichi Kokûshi, Figure 114.

Here Minchô has not presented to us so much the great artist, the mild and learned sage, the man of gentle humor. Here we have rather the harsh and severe instructor; the master whose bitter tongue had often caused his pupil Daidô to writhe, even as Daidô in turn had harassed the artistic soul of poor Minchô.

The general pose of the old abbot resembles that of the portrait of Fo-chien. The arrangement of the voluminous priestly robes is the same; the piece of brocade thrown carelessly over the priestly chair and the shoes upon the stool at his feet, are almost identical. Yet

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in the colors employed in this portrait, Minchô has gone a step further than the Sung artist. For, Shôichi wears a robe of golden brown silk, partly hidden by a mantle in the same warm tone, which is draped over his left shoulder. The latter is banded with broad stripes of dark blue. Over the high-backed chair, in which the abbot sits, Minchô has depicted a magnificent rug of green T-pattern, bordered by a wide band of floral arabesques in two shades of blue on white. The deep red top of the abbot's long staff strikes an all-sufficient note of brilliant color. It is safe to say that in this superb example of his art, Minchô has far surpassed his Chinese model.

Now, the Chinese were accustomed to think of painting as an art closely akin to that of writing. Thus with them writing and painting were divided into three several styles: the square, the free, and the cursive. The portrait which we have just discussed is painted in the first of the three styles — the square. But Minchô has bequeathed to us an example of the sketchy cursive style in another portrait, a sketch in *sûmi* of the abbot Shôichi, Figure 115. In a way this second portrait is well-nigh as astonishing as the first. For when we come to analyze it we realize at once the light but assured touch, the unerring rhythm and facile deftness which characterize this brilliant little sketch. Shôichi is here transported to paper by the medium of a few simple hair-lines. And it is a far more human and sympathetic Shôichi that Minchô has presented to us. The stern mouth of the colored portrait is here relaxed; the one uninjured eye is less coldly keen and unsympathetic; the muscles of the somewhat heavy face are no longer drawn

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and tense. Indeed, we may say of this sketch that the old abbot's calm and restful pose is that of one who has sat himself down with the express purpose of enjoying a quiet hour of communion with nature. As an example of line work, pure and simple, the sketch may well rank among the first of those monochrome drawings in the Zen style of Sung, a style which so strongly influenced the succeeding generations of Japanese artists.

Other patriarchs of Zen Buddhism attributed to Minchô, are still to be seen in Tôfukûji. Among these the portrait of Eisai, another famous Zen priest, is, perhaps, the best. Eisai is depicted with a strikingly Mongolian cast of countenance, though thin and wan. He wears a mantle of deep red, yellow, and dark blue which completely envelops his emaciated form. His long bony hands are clasped before him. His expression, the far-away look in his deep-set eyes, bespeaks the numberless days and nights spent in fasting, self-communing, and meditation upon the life and doctrine of Buddha, to which the great Zen students, such as he, were addicted.

TÔJI

The temple of Tôji was dedicated by the Emperor Kwammu, 782-805, shortly after he had removed his capital from Nârâ to Kyôto. Its period of greatest prosperity, however, began with the installation of Kûkai (Kôbô Daishi) as its abbot, 810 A. D.

Kûkai was one of the most talented men that Japan has produced, whether clerical or lay, of ancient times or modern. Like many another early religious teacher, it is said of him that his conception was miraculous; that he came into the world with his hands folded as if in

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prayer. He was born near Kotohira, Shikoku, in 774 A. D. At the age of nineteen he was ordained as priest, and in 804 went to China to study under the abbot Hui-kwo, who presided over the most famous monastery of the T'ang Dynasty capital, Hsian (now Siangfu, in Shen-shi Province). Here he stayed for the space of two years.

The form of Buddhism taught by Hui-kwo differed from the simple doctrine, the doctrine of the masses — preached by the priests of the great monasteries of Nârâ, for, Hui-kwo's doctrine was strongly imbued with the Brahmanistic tendencies introduced into China during the reign of the Emperor Hsüan-tsung, 742-755. It was a strongly esoteric Buddhism, a creed which demanded rigorous fasting, weary hours of self-communing and meditation upon the life and teaching of Shaka.

When in the year 806 Kûkai returned to Japan, the Brahmanistic creed which he straightway began to preach resulted in a great and sudden change. For, among the upper classes, the new doctrine made immediate headway, and so strongly did it appeal to the Emperor and his Court, that later on, in the year 816 that is, the then Emperor Saga granted Kûkai a large tract of land upon the summit of Mount Kôya, where he founded his famous Monastery of Kôngobûji.

And since the fine arts of the day were still intimately connected with the history of the Buddhist religion, there appears an equally great change in the style of painting, sculpture and the cognate arts.

Before Kûkai left Hsian, his venerable instructor, Hui-kwo, presented him with a set of temple utensils, together with the so-called *senzui* screens and ten paint-

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ings from the hand of Li Chen, and other eminent artists of the T'ang Court. In addition to this material, Kûkai ordered copies of the ritual of esoteric Buddhism to be made, and himself made copies of the various Buddhist images in the great Ching-lung-ssu Monastery of Hsian, with the idea of reproducing them upon his return to Japan. In this way, was the art of Middle T'ang introduced into Japan.

During the period of which we write (early 9th century), the dictates of Chinese fashion not only influenced religion and the fine arts, but it entered even more intimately into the lives of the court nobles and higher gentry. Thus the writing of the day was in T'ang style; poems were read with the T'ang accent, and the costumes of officials resembled those of the T'ang Court. Considering that Kyôto had been laid out on the model of the T'ang capital Hsian, the city must have presented a most strikingly Chinese appearance.

Of the various buildings of Tôji, as we have them today, none have survived from this early date. One and all have suffered from the terrible conflagrations which, time and time again, have devastated the place. The buildings we shall immediately discuss, date, for the most part, from the Tôkugâwa Epoch (1640).

The Kondô contains many splendid examples of early wood-carving. First, we must note the gigantic image of the Senju Kwannon, a standing figure richly gilt and surrounded by a seeming mandorla, formed of her thirty golden arms. Her face is heavy, broad and somewhat flattened. The nose is wide, the neck short and thick. The huge lower limbs, and well-modelled torso, scarcely concealed beneath the clinging draperies, evince most

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strongly the influence of the Nârâ School of the late eighth century. The figure, indeed, is strongly reminiscent of a somewhat larger Kwannon, the golden goddess attributed to the Priest Shitâku and now preserved in the Kondô of Tôshôdaiji (*q. v.*). Upon the low dais about it stand robust and realistic painted-wood figures of the Four Heavenly Kings or Shi-Tēnno, four fiercely militant champions of Buddhism, clad from head to foot in close-fitting suits of armour. With their fiery little eyes fixed intently upon the latticed windows, they are represented as in the act of trampling the demon-faced enemies of the Indian creed beneath their heavy shoes. The series undoubtedly preserves the best ideals of T'ang and dates at least as early as the first part of the ninth century. In Bishâmon, Spirit of Courage, Figure 116, we see the very Mars, who plays so important a rôle in the T'ang temples found by Stein in Khôtan. The very costume is identical.

The building beyond the Kôdô, another dismal red and white structure, resembling more a red and white barn than anything else, contains a few notable works of sculptural art of early date. The main deity or deities are three huge figures of Shaka, Monjû and Fûgen,—whose richly gilt forms are thrown into strong relief against towering "boat-shaped" mandorla. Two of these are decorated with openwork floral designs and similarly richly gilded; the great nimbus which serves to frame Shaka, the central deity, being further embellished with many little figures of the same deity modelled in high relief. These figures are again attributed to the period of the original foundation, though not improbably of late eighth century workmanship.

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The tall pagoda, to the left, was erected in the year 1334, upon the site of an earlier tower dating from 1086. It contains but one object of artistic interest, and that a series of wall-paintings of Buddhist deities, to be found in its lower story.

One of a series of fifteen painted cowhide garlands, said to have been used in the consecration service of the original pagoda, is illustrated in Figure 117. These rare, perhaps unique, ornaments are embellished with cut-out designs of lotus flowers and Buddhist angels. They are, furthermore, brilliantly colored and enriched with shadings in gold and silver. Chûsonji possesses very similar garlands in gilt bronze, attributed to the twelfth century.

The Kwanchi-in contains today the great treasures of Tôji. To reach it, we pass through the red gate to the right of the Kondô, cross a picturesque stone bridge which cuts a long lotus pond or moat in two, and turning to the right again, find ourselves almost at once before the forbidding black gate which fronts it.

In the Kwanchi-in is preserved the famous series of wooden statues called the Gô-Dai-Kôkuzo, Figure 118. This is one of the oldest series of wooden statues still to be seen in the Orient, for in the modeling of the figures one finds distinct traces of the merger of the art styles of the Southern and Northern Chinese Schools of sculpture. This merger seems to have taken place about the beginning of the Sui Dynasty, upon which account these figures are said to date from about 589-617 A. D. Each image is some two feet, four inches in height, and each of the deities is seated upon the back of a bird or animal. The first figure, that seated upon a peacock (left), is

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Pâdma of the West, who has vowed to benefit those who wish to be born again in the "Pure Land of Bliss." The second, seated upon a shrine, is Kârma-Chôga of the North, who has vowed to subdue devils and to keep harm away from all believers. The third, upon a horse, is Dhârmadhâtu, who is vowed to assist all who are engaged in advancing the cause of Buddhism. The fourth, seated upon an elephant, is Râtna-prabhâsa, who should be prayed to by all those true believers who wish to be rich, noble and wise. And the last, the figure seated upon a lion, is Vâjra of the East, who has vowed to benefit those who seek long life and a good social position. Temple tradition has it that these five blackened figures originally belonged to the great Chinese temple of Ching-lung-ssu at Hsian, the T'ang capital in the Province of Shenshi. They are said to have been brought from China by a certain priest Yeni Sôzu, who, like Kûkai and others, had gone to China to study Buddhism. He returned to Japan in the year 847. How Yeni managed to take the figures away from the monastery is a matter of speculation.

In the corner beyond, shrouded in semi-gloom, sits an incense-strained image of Fûdo, Figure 119. Fûdo symbolized the power of self-restraint, the power of binding the passions that burn within the heart of man. Here Fûdo sits cross-legged upon a queer stand, which may be intended to represent blocks of wood to furnish the fire (typifying evil passions) in which he is able to sit unscathed. His form is well-modeled and the angry knitting of his brows, the crooked eyes, the protruding fangs, and the long tightly bound strand of hair which falls over his left shoulder are all skillfully reproduced.

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In his right hand he grips a sword; in his left, a cord.

In the short history of Kûkai, given above, we have referred to the fact that Kûkai, while still at Ching-lung-ssu, drew the features of many of the images preserved in that famous monastery, that he might reproduce them in wood after his return to Japan. This portrait of Fûdo is probably modeled from one of those sketches. Thus it would have been produced somewhere between the years 807, when he came to Tôji, and 816, when he retired to Mount Kôya.

And not only the sculptural but the pictorial arts of both China and Japan are well represented at Tôji.

The first pictorial treasure brings us into close contact with several names with which we are by now familiar. We have already seen that Kûkai's teacher, the venerable Hui-kwo, presented him with certain paintings by the Chinese (T'ang) artist Li Chen. It is to one of these very paintings to which we would now refer, Figure 120. The portrait of the Indian Amoghavâjra is one of a set of seven *kakemono,* five of which (including this) were painted by Li Chen, and two by Kûkai, in the style of Li Chen.

Of the artist Li Chen, little, if anything, is known; but he may perhaps be identified with a painter of the same name who lived during the Chen-yuan Period of the late eighth century. This portrait of the Indian missionary and Buddhist teacher, together with the other paintings of the series, is of great interest to students of Japanese art. The set has served as models to many a later Japanese artist. Li Chen has represented Amoghavâjra, as a rather coarse-featured man of the coolie type. There is little of the priest about him, other than his black *kesa,*

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Fig. 122. Detail from Six-Fold Screen. Middle Fujiwâra Epoch, 986-1072 or Earlier.
Tôji, Kyôto.

Fig. 123. Trilokâjit. Colours on Silk. Attributed to Kôbô Daishi. Perhaps Chinese, T'ang Dynasty (8th Century).
Tôji, Kyôto.

Fig. 124. Yâmâdêva. Colours on Silk. Attributed to Yeri Sôzu, 851-935.
Kwanchi-in, Tôji, Kyôto.

Fig. 125. Varûna. Colours on Silk. Possibly a Fujiwâra Copy of Kôbô Daishi's Copy of a Chinese (T'ang) Painting.
Tôji, Kyôto.

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Fig. 126. Kwannon. Colours and Gold on Silk. Attributed to Môtomitsu Kasuga (11th Century).
Tôji, Kyôto.

Fig. 127. Kwannon. Colours and Gold on Silk. Attributed to Takayôshi Kasuga (11th Century).
Tôji, Kyôto.

Fig. 128. Kwannon. Colours on Silk. Kasuga School (11th-12th Century). Tôji, Kyôto.
Tajima "Selected Relics."

Fig. 129. Mândârâ. Colours on Silk. Copy (?) of a Chinese (T'ang) Original after Kôbô Daishi. Attributed to the Eleventh-Twelfth Centuries.
Tôji, Kyôto.

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bald head and clasped hands. The heavy lines of his face, his large nose and the blue-black line of his close-shaven beard, so truthfully indicated by the T'ang artist, but serve to impress one with his uncouthness, yet, like others in this series, his quiet air of introspection does much to offset this impression of unrefinement. A brilliant note of color is struck by the Coromandel-red (lacquer?) of the central part of the dais upon which he sits, the lower part being black (lacquer?) and his robe a deep full black of the richest quality.

The sadly damaged portrait of Lung-meng, Figure 121, is one of the two paintings by Kûkai, alluded to above. Lung-meng was a native of South India, and the founder of one of the esoteric sects of Buddhism. He is supposed to have flourished sometime during the early third century A. D. As Kûkai has represented him, Lung-meng seems far more the priest than does Amoghavâjra, though there is little of the aesthetic in his rotund form and full face. In company with the other patriarchs of the series, Lung-meng sits upon a square dais raised upon four low feet. His robes are colored a rich coral red, broken here and there by broad bands of black. In his right hand he grasps a large *sanko* or diamond club, one of a number of somewhat similar objects which today are used to symbolize the irresistible power of meditation and incantation.

The preservation of these ancient works of art by Japan shows what a debt the student of Chinese art owes to the Island Empire, for, so far as we know at present, little of the kind has survived to us in the Middle Kingdom itself.

Thus, we may note the T'ang artists' feeling for sim-

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plicity coupled with fine distinction of line, the quiet dignity of portraiture — and that with the minimum of light and shade. Again, the *rhythm* of the series — so distinctive a feature of the pictorial art of both China and her pupil, Japan — would, in itself, be enough to rank these age-stained paintings among the ancient pictorial treasures of the world.

We have already spoken of the kinship, in the mind of the Oriental, between chirography and painting, a relationship, of course, which applies rather to monochrome or *sumi* sketches than to color-painting. Yet, we cannot refrain from pointing to Kûkai's skill in the handling of the half-dry brush as evinced in the flowing characters with which he has further embellished the faded silks. A well-nigh unique work of art, attributed to the Middle Fûjiwâra Period, 968-1072, is the landscape and figure design which embellish one of the so-called *senzui byobu* screens (six-fold) said to have been presented by Hui-kwo to Kûkai and brought back by him from China, Figure 126 (detail of central panel). Though strong T'ang influence pervades the design, the screens are undoubtedly the work of a Japanese artist. The Sinicizing of Japan during the Heian Epoch accounts perhaps for the fact that the figures are, in the main, dressed in the Chinese style. Yet the youth to the left of the nobleman with the fan, wears his hair dressed in the *mizûra* style of Nârâ days (8th century). The method of handling the colors is essentially Japanese, while gold-leaf, too, is a feature of the saddle of the nobleman's horse.

It may not be at all improbable that the screen is an ancient copy of one actually brought home by Kûkai, but

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as to its author, nothing is known. Fenollosa tentatively attributes it to Kanaôka's son, Kanetâda. Another rare example of the Chinese style of the Middle T'ang, and one of five paintings similarly attributed to Kûkai, is illustrated in Figure 123. The design, executed in brilliant, if somewhat subdued, colors on a brown-stained silk, represents Trilôkâjit (Visknû?) one of those terrifying deities of which Buddhism provides so many examples, the patron of epileptics and of those possessed. In contrast to the simplicity and quiet dignity of T'ang portraiture, we may here study the ability of the T'ang artist to render *action*. For this painting — not improbably one of Kûkai's "copies of Buddhas" brought back from Ching-lung-ssu — depicts a wildly gesticulating and hideously vociferating demon in the act of trampling underfoot Maheshvâra and Uma, an unfortunate couple who hesitated to embrace Buddhism. The painting is not an original, however, for ancient documents prove that they were destroyed in the year 1128 by a fire which razed the treasury to the ground. Hôgen Mimazaka reproduced them in the old style.

A beautiful Buddhist painting is that of the Emmâ-ô or Yama-deva, Figure 124. To appreciate the tender conception of this *devarajah* we should know that there are two types of this Brahmanistic divinity. The earliest, that of the Vedas, loves to represent him as the benificent god who conducts the souls of the faithful to Paradise, of which he is the ruler. The Emmâ-ô of later Brahmanism became the "Regent of Hell," of whom so many terrifying images exist in Japan today. The varied expressions of hell's regent lent themselves readily to the peculiar genius of the Kamakûra sculptor, more es-

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pecially in his ability to render all that was supremely demoniac and horrifying.

Temple tradition would attribute this painting to one of Tôji's former prelates, Yeri Sôzu, an able artist who flourished about the first quarter of the tenth century. Though it preserves somewhat of T'ang style, it is the art of T'ang Japonicized. Further, the use of gold-leaf alone would characterize the painting as the work of an artist of Japan.

In similar style, and probably of about the same date are the pictures of Indrâ and Varûna illustrated in Figure 125. They are traditionally attributed to Kûkai, though the conflagration of 1128 no doubt destroyed his originals. For this reason, they are thought by many Japanese critics to be copies of Kûkai's copies of T'ang paintings. At any rate, the paintings are of interest still, apart from their beauty, since they serve, to some extent, to preserve for us the esoteric style of the T'ang artist.

To the end of the Fûjiwâra Period, 1072-1155, and to the artist Kâsuga Môtômitsu is attributed the Kwannon (Fûkukenzâku) illustrated in Figure 126. As to the author, opinions differ, though there is little doubt that the painting is a work of both his school and epoch, 11th Century.

The style of this beautiful picture — too worn and stained, alas, to be well reproduced, is that affected by the painters attached to the Kôfukûji at Nârâ, the men of the Kâsuga or, as it later became, Kô-Tôsa School.

The Kâsuga, a branch of the Kôsé, or T'ang-derived native school of Kanaôka, is supposed to have been founded by either Kâsuga Môtômitsu, or Takayôshi, dur-

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Fig. 130. Aizen Myô-ô. Colours on Silk. Attributed to the Priest Hanshun, 1037-1112. Tôji, Kyôto.

Fig. 131. Chândrâ, the Moon Goddess. Detail from Screen. Attributed to Tâkuma Shôga, 1191. Tôji, Kyôto.

Fig. 133. Pine Tree. Sûmi and Wash Colours on Paper. By Okyô, 1733-1754. Kwanchi-in, Tôji, Kyôto.

Fig. 134. Pagoda. Erected 951 A. D. Daigôji, Kyôto. "Nippon Seikwa."

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Fig. 132. Dragon in Tempest. One of a Pair Six-Fold Gold Screens. By Okyô (1754). Kwanchi-in, Tôji, Kyôto.

Fig. 135. Painting on Columns Interior of Pagoda. Attributed to the Year 951. Daigôji, Kyôto. "Nippon Seikwa."

Fig. 137. Painting on Gold Screen. By Sekkei Yamagûchi (Sôsettsu), 1611-1669. Daigôji, Kyôto.

Fig. 138. Painting on Gold Screen. Unknown Kanô artist. Seventeenth Century. Daigôji, Kyôto.

Fig. 139. Painting in Sûmi and Wash Colours. By Môtonôbu, 1476-1559. Style of Hsia Kuei of Southern Sung (12th Century). Myôshinji, Kyôto.

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ing the latter half of the eleventh century. It was not until the early fourteenth century, however, that this line of artists dropped the name Kâsuga, in favor of that of Tôsa. The change, in fact, started with Tôsa Tsunetâka, an artist who flourished during the first half of the fourteenth century.

Of Kâsuga Takayôshi's art, this Kwanchi-in possesses a sadly damaged but exquisite example, Figure 127. Like that of Môtômitsu, it is painted in brilliant colors and gold-leaf on fine silk. It represents the Eleven-faced Kwannon with two of his essential characteristics, wisdom and love, personified by the figures of the man and woman beside his throne.

To the school of Môtômitsu and Takayôshi also belong the five superb paintings on silk which represented five of the six forms under which the Goddess Kwannon (Avalokitêsvara) may be represented. One of the six is illustrated in Figure 128.

The first shows the form of the Shô-Kwannon, the Great and Compassionate One; the savior of the souls in limbo. To such as address their prayers to him, this Kwannon vouchsafes a welcome to the Land of Bliss.

These deities, calm and serene in pose and feature, in the studied arrangement of their robes enriched with intricate and detailed ornaments, are characteristic examples of the art of the Kâsuga School of Nârâ. The beautiful *mandala* in colors on silk, Figure 129, one of the best preserved of Tôji's many pictorial treasures, represents still another phase of T'ang art. It was painted to illustrate a certain chapter of a Buddhist work translated into Chinese by that early patriarch of Bud-

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dhism, Amoghavâjra, whose history and portrait we have already discussed.

We see one of those Sui or T'ang Dynasty pavilions, whose general form is still preserved today in the Japanese *mikôshi* or religious palanquins. In the centre sits "the preaching Shaka": at well-spaced intervals sit or stand the Four Heavenly Kings, Vâprapâni, Manivâdjra, and other deities. The two "reciters of the law," who kneel on each side of the lotus-pond, are typical T'ang portraits as we have already studied them through Li Chen and Kûkai. Indeed, this *mandala* is still another work of art said to have been brought from China by the latter; and documents prove that one such did in fact exist. But one must again consider it a copy, since the original perished no doubt in the fire of 1128. Though the composition and spacing of this *mandala* present to our eyes a somewhat formal, embroidery-like style, the general result is, none the less, most pleasing. For the unknown artist possessed an extraordinary skill in detail work, whether it was architectural or figurative, as in the charming costumes of the many deities he has introduced and more especially in the airy robes and flying veils and banderoles of the little *tennin* or Buddhist angels represented as in the act of descending hot-haste from the skies.

But especially fine is the soft tone of the once brilliant colors; soft pink, red, green, blue, yellow and white that seem to sink into the age-stained silk and blend with it.

From the purely religious calm of this rarely beautiful altar-piece, we may turn once more to horror as represented in Hanshun's *kakemono* on silk of Aizen Myô-ô, Figure 130.

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If Hanshun is indeed the author of this work, the *kakemono* was painted toward the end of the eleventh or early in the twelfth century. For Hanshun was chaplain to the Emperor Shirakâwa, 1073-1086, and later High-Priest of this temple of Tôji, where indeed he died in 1112.

In spite of the date of its production, the painting is still in T'ang style. For, during this, the Kamakûra Period, 1086-1333, Japanese Buddhistic art of the esoteric type still found a few representatives who continued to adhere to the earlier school, and this in spite of the fact that painting in the new or Sung (Chinese) style [29] was soon to oust them entirely from the field.

And Tôji possesses numerous examples of this new style of art, notably in her famous set of twelve *kakemono,* now screen-panels, embellished with the figures of the twelve *devas* or Jûniten. The most beautiful of the set are Sûryâ and Châdrâ, the Sun and Moon goddesses. The latter is illustrated in Figure 131. Painted by Tâkuma Shôga in 1191, the series represents what may be called the style of the Sung-derived Tâkuma School at its best. This is evinced in the tender poses; in the calm beauty of the pure faces; in the charming arrangement of the robes — where intricate and detailed ornament is happily considered a non-essential — above all, in the deft and varied brushwork, as seen in Shôga's readiness and ability to depict the delicate features of her charming subjects, or the grandly sweeping curves of their costumes, now heavy, now light.

The long slim forms are naturally modelled, and about

[29] Periods: Northern Sung Dynasty, 960-1127; Southern Sung, 1127-1279; Yüan or Mongol Dynasty, 1280-1368.

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them gauzy veils fly out from the semitransparent and tightly clinging folds of their softly shimmering robes. Chândrâ the Moon, perhaps the most charming of these *dêvarâja,* is thus daintily rendered. Upon her lovely face, a pure Hindoo profile, is seen an expression of the utmost tenderness and purity. Her softly rounded arms are outstretched before her, and in the hollow of her supple hands she supports the silver cup of a gleaming crescent-moon. Above its rim peeps a tiny rabbit, a white bunny, all velvet ears and fluffy, downy jacket.

The Sun-goddess Sûryâ, for freedom and grace of pose, closely rivals her sister *devara.* The brilliant but mellowed colors too, have been laid on with all the fluency and variety of brush-stroke that speaks so strongly of the Sung style, as affected by artists of the Tâkuma School, to which this series belongs.

Through the importation of Chinese paintings of Sung date, and more especially through the influence exerted by the painting of such great Chinese masters as Chang-ssu-kung, Li Lung-mien, Liang-chieh, Yen Hui, etc., a new Japanese school had sprung up toward the end of the Fûjiwâra Epoch, or about 1072-1155. This school, the Tâkuma, did not reach its full development, however, until the beginning of the Kamakûra Period, 1186-1333.

As we have said above, these two paintings, together with the other ten of the series, are, perhaps, from the hand of Tâkuma Shôga, being signed and dated in the 2d year of Kankyû or 1191. Of Shôga very little is known, as indeed of any of the school. But both Shôga and Eigâ, his son (?), were elevated to the rank of Hôgen, and their school — perhaps starting with Shôga

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— appointed to take charge of affairs in the Kâsuga Art Bureau, Nârâ. Shôga may perhaps have been a descendant of Tâkuma Tamêto (Sôchi), who lived toward the end of the Fûjiwâra Period, and seems to have been influenced, to some extent, by Sung art. But this is speculation! We are merely sure of this — that, during the Kamakûra Period, there flourished the four most important members of the school, Shôga, Eigâ, Tamêtôki and Tameyûki, very little of whose work has survived to our day. The Kwanchi-in possesses one other good painting, and this a large *Nehansô* or "Death of Shaka." The Buddha is represented as stretched out upon his right side at full length. About him stand, kneel or even grovel in an ecstasy of grief, gods, demi-gods, saints, patriarchs, birds and beasts. The agonized features of some of the dainty little *bodhisâttva* are strikingly reminiscent of a *trecento* "deposition" or "martyrdom." Their rosebud mouths are twisted all out of shape, their rosy cheeks are drawn and furrowed, and their little eyes, indicated as the finest of hair-lines, are represented as mere slits from which huge tears descend in torrents. Still another, though a far later school, is represented among the pictorial treasures of the Kwanchi-in. The two well-known folding-screens, one of which is illustrated in Figure 132, are early productions of one of the great artists of the eighteenth century, Maruyâma Ôkyô, 1733-1795. Ôkyô, at first, came under the influence of the Kanô artists, as he studied for a number of years with Ishida Yûtei (d. 1786). He next turned his attention to the works of the Chinese masters of the Sung and Ming, notably those of Chien Shunchu and Kin Ying. The third phase of his art, char-

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acterized by an extraordinary truthfulness in the delineation of natural objects, resulted in the founding of what is commonly called the Maruyâma School. We are accustomed to think of Ôkyô as the painter of marvelously realistic carp; of green-eyed tigers that seem to breathe; of tufted cranes which, in their startling realism, one fully expects to spring from the screens or *fûsûmâ* at a word or gesture. But the superb dragons of Kwanchi-in reveal him as the imaginative artist as well. Truly, these hurtling beasts, fit symbols of storm and tempest, bear out one of Ôkyô's instructions to artists: "The art of painting is chiefly to depict the form of an object, and to convey *the spirit* to those who gaze upon it."

Were it not for the gold background, Ôkyô's dragons might well rank with Mûchi's famous conception of the same subject, two splendid monochromes on silk, which we recently purchased from the temple of Daitôkuji for the Metropolitan Museum of Art, New York. In his "Old Pine Tree," Figure 133, a charming sketch in ink and slight colours on paper, one may enjoy another expression of his many-sided genius. Here is a design done straight from Nature and probably attributable to the period of his prime. For Nature was his sole inspiration during the third or last phase of his artistic career. One may vary the return trip to Kyôto by a visit to the Kâtsûra-nô-Rikyu or "Katsura Summer Palace." Formerly owned by the Katsura family, by whom indeed it was laid out early in the seventeenth century, this first of all Japanese gardens served in recent years as a summer villa for the late Emperor Mutsuhito (Meiji Tenno). Reproduced from designs prepared by the famous courtier and æsthete Kobôri, lord of Enshu, 1577-1645, it

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is not only remarkable for the great beauty of its many varied views or *hakkei,* but it also possesses many notable furnishings. Among these, the small but characteristic sepia drawings of the *fûsûmâ* by Kanô Tannyû (17th century) are especially admired.

DAIGÔJI

In company with many of the more ancient temples of Kyôto, Daigôji lies at some distance from the city proper. This temple was founded in the sixth year of the Emperor Daigô (904), though many of the buildings, as we see them today, are much later in date. The greater number indeed were restored by Hideyôshi toward the end of the sixteenth century. The Priests of Daigôji, like those in the more ancient temple of Tôji (*q. v.*) affect Kôbô Daishi's Yôgachârya or Shingon doctrine, that mystic form of Buddhism which concerns itself much with spells, incantations and magic formulæ. Yet, the temple is dedicated to Mirôku, the last Buddha of this world, whose return to earth is to be looked for some 5000 years after Shaka's death or "entrance into Nirvâna" (477 B. C.).

It is a long ride to Daigôji, yet one of the most delightful to be had in and about Kyôto. And should one be so fortunate as to reach this charmingly picturesque spot about the 8th-10th of April, Daigôji's cherry avenues will be a never-forgettable memory.

To visit Daigôji's pagoda, one of the oldest of her buildings, we walk up the long cherry avenue to the great red Sammon or portal, guarded, as usual, by a pair of wildly gesticulating and supermuscular Niô, the latter perhaps, of early Kamakûra date (1186-1333). The arch-

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ing line of pines beyond conducts to a small temple, which immediately faces the tree-set pagoda, Figure 141.

The little red and white temple, apart from its picturesque roof and a few painted-wood statues of little æsthetic beauty, is hardly worth a visit. But the splendid five-storied pagoda is attractive in various ways. Dating, as it does, from the fifth year of Tenryâku (951), it exhibits much of the T'ang (Chinese) style of architecture, and at the same time, preserves within its lower story some rare examples of the pictorial art of the tenth century, Figure 135.

Originally painted in brilliant tones of red, pink, blue, green, white and black, the colors are now faded, the designs — purely Buddhistic — sadly battered and age-worn. At center are two seated figures of Shaka (?), one above the other, smaller figures of lesser deities being arranged immediately above and below them in groups of six. Flower vases are placed on each side of the head of the lower Shaka — the whole design being relieved against a dark blue ground, shot with small stars. This hieratic design appears to have been founded upon that typical painting of the Tendai sect, the *mândâra* or mystic circle, a style of altar-piece imported from China by Kôbô Daishi and other Japanese students of the Middle T'ang Period (early 9th century). Small wooden figures of Kwannon appear to date from the period of the foundation of the building (10th century).

But it is to the Apartments that one must direct one's steps in order to enjoy the pictorial treasures of this temple. These are set in the midst of a charming little garden, whose great *weeping*-cherry is a close rival to the famous Mômoyâma of the capital. The garden was

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Fig. 136. Monjû. Colours on Silk. Tâkuma School of the Twelfth Century. Daigôji, Kyôto.

Fig. 140. Painting in Sûmi and Wash Colours. The Chinese Musician Pô-yâ. By Môtonôbu, 1476-1559, in Style of Hsia Kwei of the Southern Sung (12th Century). Myôshinji, Kyôto.

Fig. 141. Painting in Sûmi on Paper. Moonlight Snow Scene. By Môtonôbu, 1476-1559, in Style of Yueh-kan of the Southern Sung (12th Century). Myôshinji, Kyôto.

Fig. 143. Painting in Sûmi on Paper. Mountains and Lake. By Môtonôbu, 1476-1559, in Style of Ma Yüan of the Southern Sung (12th Century). Myôshinji, Kyôto.

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Fig. 142. Painting in Sûmi and Wash Colours. Wagtails and Waterfall. By Môtonôbu, 1476-1559, in Style of Mûchi of the Southern Sung (12th Century). Myôshinji, Kyôto.

Fig. 144. Painting in Sûmi on Paper. Idealistic Scene in the Hsiao and Hsiang Valleys, Hônan, China. By Môtonôbu, 1476-1559, in Style of Southern Sung (12th Century).

Tôkaian, Myôshinji, Kyôto.

Fig. 145. Painting in Sûmi on Paper. Idealistic Scene in the Hsiao and Hsiang Valleys, Hônan, China. By Môtonôbu, 1476-1559.

Myôshinji, Kyôto.

Fig. 146. Monjû. Sûmi and Slight Colours on Silk. By Ma Lin, son of Ma Yüan, circa 1250 A. D.

Myôshinji, Kyôto.

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laid out by the landscape gardener, Kôbôri, lord of Enshû (1577-1645), a master of super-artificial artificialities. Indeed, Kôbôri's elaborate artificiality is well exemplified in this little garden, which, like the Palace garden Kâtsûra-nô-Rikyû, to lovers of ancient gardens is a source of the keenest delight.

Upon entering the Apartments one's eyes are immediately dazzled by vistas of gorgeous *fûsûmâ* in colors on a gold ground; boldly executed decorative designs, which one feels can only have come from the brain and brush of some great master of the Mômôyâma School.

Thus, the First Room contains supremely decorative designs attributed to the two masters, Kimâra Sânraku and Ishida Yûtei (16th-17th Centuries). Here were splendid panels of brilliant-plumaged exotic birds and realistically unreal flowers in brilliant and solid colors against a background of powdered gold.

And it is here that one sees Daigôji's most ancient pictorial treasure — the famous Monjû, Figure 136. Traditionally attributed to the priestly artist Chinkai (12th century), son of Fûjiwâra Môtômitsu, this beautiful example of Buddhistic art may rather be ascribed to some unknown master of the Tâkuma School and dated to the early art of the Kamakûra Period (1186-1333).

The design represents Monjû seated upon a lion, and accompanied by his attendants, Hari Sanzo, Shantsai, Saisho and Uten. In the grouping of the subjects the subordination of the attendants to Monjû Bosâtsu is well defined; in the harmonious effect of the brilliant, though now somewhat blackened colours, and in the assured brushwork, we may see at its best the influence exerted upon the artists of the Tâkuma School by the

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lofty style of the Chinese masters of the Sung Period, 960-1127.

A mixture of many schools is seen in Sekkei's pair of screens decorated with birds and maple trees, of which one only is illustrated, Figure 137. Sekkei Yamagûchi or Sôsetsu (d. 1669) is said to have studied with both Sakon Hasegâwa and Einô Kanô; then to have familiarized himself with the works of the (Chinese) painter Mûchi, and lastly with the style of Japan's great landscape artist Sesshû. And we might almost say a little of the genius of each school may be found in these charming decorative screens. The arrangement evinces much of Kanô; the masses of dazzling color recall the art of Sôtatsu; in the drawing of the tree trunks there are hints of Sesshû — a Sesshû in a tender mood; while the handling of the brush work shows Sekkei's personal mannerism.

An unusual example of the art of the Kanô (?) School is the large screen (one of two) illustrated under Figure 138. The designs, representing men on horseback, are in brilliant but subdued colors against a rich gold ground. The subject is an unusual one for a Kanô artist, in spirit reminiscent of the old Han (Chinese) huntsmen on coursing horses. The former attribution to Matahei was to some extent borne out by the strong Ukiyoyé feeling that pervades the composition.

And this work of a Kanô artist brings us back to a consideration of the gorgeous designs that ornament the walls of the various rooms, designs upon *fûsûmâ* and screens from the hands of Kanô and Maruyâma artists for the most part.

In the First Room, besides the gorgeous *fûsûmâ* of

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Sanraku, alluded to above, one may admire two charming paper screens embellished with boughs of pale pink cherry blossoms thrown against a brilliant ground of full gold-leaf. These exquisite examples of Kanô decorative art at its best, are from the hand of Ôkyô's first instructor — Yûtei, the Younger. Here, too, stand a pair of small screens, the work of an unknown but eminent artist of the Kanô School, upon which are depicted cherry-flowers mixed with pawlonia flowers (crest of Hideyôshi) in semi-relief — white against a deep red ground. Both sets of screens are of historical as well as æsthetic interest, for they once formed part of the magnificent furnishings of Hideyôshi's destroyed palace of Mômoyâma (Fûshimi).

The Second Room provides a wealth of material. With more of Kimûra Sânraku's delightful *fûsûmâ* as a background, one may admire Kanô Môtonôbu's grand pines, designs thrown into strong relief against a background of full gold-leaf.

According to some, the Kanô School was founded by Masanôbu, 1453-1490. Masanôbu, or Yûsei, as he called himself after his retirement, was the eldest son of Kâgenôbu. He studied under Shûbun and Sôtan, and familiarize himself with the work of the great Chinese masters at first hand, through the kindness of his protector, the art-loving Shôgun Yôshimâsa. For that Japanese " Magnifico " had placed his valuable collection of Chinese art at Masanôbu's disposal, together with that of his more famous grandfather, the Shôgun Yôshimitsu.

But it is rather to Yûsei's son, Môtonôbu, 1476-1559, that one should assign the honor of having first blended

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the art of the native or Tôsa School, with that of the Chinese. And here again one may admire the famous "Crows in Pine Trees" by Môtonôbu's gifted grandson, the brilliant Eitôku, 1543-1590, of whom also we have already had occasion to speak at length.

But still another daring phase of Japanese art is represented here, and this the style of the Kôyetsu (Kôrin) School, which had its first beginnings in the novel designs and brilliant colors of Hônami Kôyetsu and Tâwarâya Sôtatsu, both of whom may be said to be freakish offshoots of the native Tôsa School. The greatest genius of the School was Ôgâta Kôrin, an imitator of the above, and for him this school of strangely novel and often absurdly conventional and garishly colored designs has sometimes been named.

Here are two pairs of glorious gold screens by Sôtatsu; one set decorated with fan-designs; the other aglow with the brilliant autumn foliage of the Japanese maple. The colors are laid on with all of Sôtatsu's accustomed thickness of brush, and the effect of this massed richness — a characteristic of the artist — is well-nigh overpowering.

It is safe to say that such a gorgeous display of color well suited the brilliant brocaded robes and costumes affected by the bucks of the splendour-loving Genrôku Period, 1688-1704.

The *fûsûmâ* of the Third Room are decorated in sepia with designs of hens and chickens by a minor artist of the Kanô School. Yet here we may enjoy one of the great treasures of this foundation, a large pair of gold screens by that able follower of Ôkyô, Mâtsumûra Keibun (d. 1843). These screens are decorated in soft colors with some of Keibun's inimitable nature-studies;

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Fig. 147. Tekkai. By the Chinese artist Wu Wei in Style of Wu Tao-tze (Gôdôshi) of T'ang. Ming Dynasty, circa 1475.
Myôshinji, Kyôto.

Fig. 148. Painting in Sûmi and Light Colours on Silk. The Full Moon Rising over Chih-pi. Unknown artist. Ming Dynasty (15th Century) or Earlier.
Myôshinji, Kyôto.

Fig. 149. Painting in Sûmi on Paper. By Tôhaku, Tôyotômi Period, 1572-1602.
Myôshinji, Kyôto.

Fig. 150. Painting in Sûmi and Light Colours on Paper. Priest Catching a Catfish with a Gourd. By Jôsetsu, Founder of the Higashiyâma School (15th Century).
Myôshinji, Kyôto.

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Fig. 151. Painting in Sûmi on Six-Fold Paper Screen. Idealistic Scene in Lake Region of China. By Nô-ami in Chinese (Sung) Style. Early Fifteenth Century.

Myôshinji, Kyôto.

Fig. 152. Paper Screen Painted in Sûmi. Idealistic Scene in the Lake Region. Sô-ami (15th Century) in Style of Sung.

Myôshinji, Kyôto.

Fig. 154. Screen Painting in Colours and Gold. Peonies. By Yûshô, pupil of Eitoku, 1532-1615.

Myôshinji, Kyôto.

Fig. 155. Screen Painting in Colours and Gold After the Chinese. Four Sages. By Yûshô, 1532-1615.

Myôshinji, Kyôto.

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a group of languorous deer of most amazing delicacy of treatment, and brilliantly plumaged pheasants that strut about in the gorse or huddle together upon the branches of blossoming shrubs. Most characteristic of the Mâruyâma method and style are these rare panels.

To reach the Fourth Room, one passes through two sliding doors upon which Kanô Hidenôbu has depicted a Nô-Dancer clad in a white robe, and a splendidly realistic crane, the latter said to have been executed by the artist when but *twelve* years of age!

We now reach a small chamber, the Fourth, whose *fûsûmâ* or sliding-screens are covered with sûmi-yé (ink-monochrome) landscape designs by Kimûra Sânraku, 1558-1635. Three small screens stand here, of which but one is original, screens embellished with landscape designs composed of the queer rounded, blue and green-capped hills, Noah's-ark cedars, feathery white cherry trees, and miniature figures on horseback, which the masters of the old Tâkuma School had learned from T'ang. Indeed, they are thoroughly reminiscent of Tamenâri's paintings at Ûji. In the main hall of the last house stands a shrine of Jizô (never shown), and on either side of it, two screens embellished with reproductions of Tâkuma Shôga's masterpiece, the Dêvarâja, the originals of which are to be seen at Tôji (*q. v.*).

The Fifth Room is especially remarkable for its splendid gilt statue of Mirôku, the Buddhist Messiah, which appears to be a work of early Kamakûra date. The figure stands upon a gilt pedestal embellished with designs of Buddhist fire-emblems (*hôshu-nô-tâma*) inlaid in lustrous mother-of-pearl. In its right hand it holds a small pagoda, while a magnificent gilt mandorla,

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covered with floral designs and small Buddhas in relief, rises like a golden shell behind its gracious outline.

If we are to believe a temple tradition, this fine piece of wood-carving is to be attributed to the sculptor Kwaikei who, with Ûnkei, was one of the most famous sculptors of the Kamakûra Period, 1186-1333. In point of fact, there is absolutely nothing in either the style or modelling of Mirôku, to justify such an attribution.

The expressions upon the faces of the two "perfected saints" beside him, memorial-statues in wood of Raigen and Kôbô Daishi, are most sympathetically rendered; that of Kôbô Daishi in particular, having just that air of calm introspection which one would naturally associate with the face of such a man. These fine memorial-statues may be of Ashikâga date (15th century).

MYÔSHINJI

The many buildings of this, one of the richest of all Zen temples in objects of artistic merit, stand within a long enclosure-wall, which is especially dignified by the white stripes of the *sûji-bei,* or Imperial cognizance.[80] Myôshinji was founded early in the fourteenth century by Kwânzan Kôkushi, and here came the Emperor Hânazôno, 1308-1318, after his retirement from the incessant toil of state affairs. In common with most of the Zen foundations, Myôshinji's possesses extensive grounds (about 75 acres) which, from the first, were planted with the ever picturesque *matsu* (Japanese pine). One of these, dating from 1462, is a veritable treasure of the temple.

Should we approach Myôshinji by the smaller side-

[80] Showing that one of its abbots has been a member of the Imperial line.

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entrance — and this appears today to be the usual course — we shall find on our right a low building set in a small but charmingly artificial garden. This is the Reiun-in, of Môtonôbu fame, and a temple sacred to the memory of the Emperor Gô-Nâra (16th century), whose brocaded cushion is still pointed out with great respect by the priestly guide.

To this retired dependency came Kanô Môtonôbu, 1476-1559, that he might study the Zen doctrine under the tutelage of the abbot Daikyû Ôshô. And here are preserved forty-nine large paintings (*kakemono*), formerly screen-paintings, which show the Japanese Raffaelli at his best. For, of the many pictorial works of art preserved in Myôshinji, this set of monochrome and lightly coloured *kakemôno* from the hand of the great Kô-hôgen, is rightly among the most jealousy guarded.

As to Môtonôbu himself, we have already seen (Daigôji) that he was a son of Masonôbu — an eminent artist of the Ashikâga (15th century). Môtonôbu studied the great Chinese painters of the Sung and Yüan in the studio of his father. At the same time he took pains to familiarize himself with the style of the Yamâto or native school, under Tôsa Mitsunôbu, his father-in-law. His ability to blend the Chinese and the native styles resulted in the founding of the Kanô School. Again, his knowledge of the works of such eminent Chinese masters as Ma Yüan, Liang Kai, Hsia Kwei, Muchi, and Yen Hui, resulted in his ability to suit his style to his subject. Thus, the *kakemôno* of Reiun-in, the charming design illustrated in Figure 139, shows the influence of Hsia Kwei of the Southern Sung. Drawn in *sûmi* and light colors, it represents three sages or litterati who

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have retired to a most picturesquely situated kiosk, in order to discuss the merits of a monochrome sketch which an attendant holds up before them.

In the style of Hsia Kwei again is the *sûmi* and wash-color panel, Figure 140. It represents the Chinese musician Po-ya, on his way to pay a visit to a friend. He stands beneath a superb old pine, to the beauties of which he seems to be directing the attention of his two followers. To the left, a roaring cataract is seen leaping from a rift in the mist-enveloped mountains. More poetic still is the moonlight snow scene, Figure 141, which presents to us yet another phase of his art. Here, Môtonôbu has turned to Yueh-kan of the Southern Sung. His familiarity with the works of Muchi is illustrated in his study of a crane, perched upon the dead limb of a pine tree, and in the ink and wash-color panel of wagtails beside a waterfall, Figure 142. But, Môtonôbu is famous above all for his landscapes — noble vistas of mist-enveloped peak and precipitous height, at the foot of which peace and repose are exemplified in the secluded thatched cottage, or the thin lines of smoke which rise above the roofs of a tree-embowered village. Figure 143 depicts a delightful bit of mountain scenery in this *genre*, handled with all the poetic inspiration of Ma Yüan. His eight famous scenes in the Hsiao and Hsiang Valleys in Hônan Province are, perhaps, his masterpieces. These eight scenes of the lake district (two are illustrated in Figures 145-146) are much admired. The lake region had been an inspiration to Chinese artists as early as the eleventh century. And though Môtonôbu has here given us his conception of the beauties of that section at second hand, through his acquaintance with the works of

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the Chinese masters, that is, a glance at them shows how completely he has caught the poetic charm and light, but masterly rendering of his delightful theme. These last belong to another small dependency of Myôshinji, the Tôkai-an.

And Myôshinji still possesses certain of the original Chinese paintings which, doubtless, influenced Môtonôbu and other famous artists of Japan. A *kakemôno* in *sûmi* and wash-colors, Figure 146, and representing the god Fûgen seated upon an elephant, is attributed traditionally to Ma Lin of the Southern Sung Dynasty (12th century). The style of the great T'ang painter, Wu Taotze, is very strongly marked, see Figures 106-108. It may well be assigned to his great imitator, Wu Wei (d. 1508). In the Shûnkô-in of Myôshinji is preserved the monochrome study by Chang Lu, in which that little-known artist has depicted Mang Chien returning with peaches, which he has picked in "Miraculous Land." A large crane bearing a scroll in its beak is about to swoop down at his feet. How skillfully has the artist drawn the pine tree and the flying skirts of the old sage's robe, all tossed and worried by the hurtling gusts of strong mountain breeze. The attitude of the stag too, shows his timidity, as he dashes on ahead seeking shelter behind the great cliff to the right.

With the minimum of effort and an economy of means that is astounding, Chang Lu has succeeded in placing before us his poetic conception of this historical scene. The painting recalls to our minds the saying of an ancient Chinese critic: "Artists who are concerned with the distance or size of objects are guided, in each case, by the light of nature. It is their business to place on

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their silk a reduction of a scene, without depriving it of naturalism, and not to make it suggest the idea of brush and colour. And herein lies the truth of the ancient adage that in painting there are no real hills nor living water." Far different in type, but equally valuable, as showing one of the many sources of inspiration to the Japanese artists of the Ashikâga Period, are the paintings in colors on silk of the *arhat* Karika and Jivaka, attributed to Chi-shan, of the Sung Dynasty. The painting of *arhat* — the Buddha's "Five Hundred" or "Sixteen Disciples" — became popular in China toward the commencement of the tenth century. In Japan, it was not until the end of the Kamakûra Period, and more especially under the Ashikâga Shôguns, that interest in this phase of Buddhist art became pronounced. But we have already discussed the subject when dealing with Minchô's famous series of the "Five Hundred" at Tôfukûji (*q. v.*).

We are strongly reminded of the style of that famous T'ang Dynasty painter, Wu Tuo-tze (Gôdôshi), when studying the Ming artist Wu Wei's powerful monochrome study of the Hermit Tekkai, Figure 147. Here is the same full brush; the same strong lines and heavy shadows as evinced in the former artist's pictures of Shaka, Monjû and Fûgen, now preserved in the temple Tôfukûji, Figures 106-108. Considering the period at which he lived, and the great ability shown in this masterful sketch, we are not surprised to find that Wu Wei was honored by the Emperor with a position at Court. The two hermits, Tekkai and Gamma, were favorite subjects among oriental artists of all periods, but few depicted either one of them with the rugged force and

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character shown in this brilliant sketch by Wu Wei. To the same artist is sometimes attributed the pair of *kakemôno* called "Scenes from the Poems of Chih-pi," one of which — showing Tung-po praising the moonlight scene at Chih-pi — is illustrated in Figure 148. Gazing at this charmingly shimmering moonlight effect, one cannot wonder at the tradition that Wu Wei was as famous in the painting of landscapes as he was in that of figure designs. And yet, it is a far cry from the harshly rugged Tekkai to this idyllic vision of a summer's night. The austerity of Sung is here softened, effeminized; but the tender charm of the painting commands attention. Whoever the author, these scenes are without a doubt two of the most beautiful *kakemôno* that have survived to us from the brush of a Ming artist of the fifteenth century.

The Hattô of Myôshinji is a large square, yet far from ungraceful building, connected with and immediately fronting the Gyôkuhô-in. It contains but one remarkable work of art, and that a giant dragon painted upon its ceiling and attributed to the famous Kanô artist, Tannjû Morinôbu, 1602-1674. So realistically is the monster depicted that the giant shafts of the columns, each and all of hard *keyaki*-wood, appear to tremble beneath its convulsive onrush. Truly superb are the great sweeps of glossiest and deepest black, soft rose pink and glowing yellow in which Tannyû has painted it. It seems, indeed, that the artist would have us look through the hurtling thunder-cloud in which the monster writhes and see the rose and gold of the sunset that shall presently follow the passing of this storm-fiend.

Beyond the Hattô, and somewhat resembling it, stands

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the Bûtsuden. It contains three richly gilt wooden statues of Amidâ, Monjû and Fûgen, dating perhaps from the seventeenth century. An unusual feature in Buddhist temples are the white lines inlaid in the floor, and indicating the positions to be occupied by the priests.

One now passes beneath the giant "umbrella-pine" to the Gyôkuhô-in, buildings of typical Zen sect architecture.

The Gyôkuhô-in is rich in treasure of historical and artistic interest. Especially is this true of the second building, which may well be styled the "memorial-chapel" of the ex-Emperor Hanâzono, 1308-1318. The large series of *fûsûmâ*, or sliding screens which surround its outer compartments are from the hand of Kanô Kôi (?) 1597-1673, who has covered them with charmingly poetic landscape designs in ink — designs executed with the tenderest brush, and enriched by judiciously spaced shadowing in airiest, powdered gold-leaf. One should also note the door-panels facing the dais upon which reposes the Emperor's funerary statuette, panels done in brilliant black lacquer, and richly inlaid with intricate floral designs in lustrous mother-of-pearl. These panels are also of certain historical interest, as they formed part of the Taïko Hideyôshi's wantonly destructive looting of Korea in the sixteenth century. Here too stands a small pagoda, a rare example of the famous black-patinated *shâkudo* of the Japanese. The huge and ungainly octopus-shaped *kôrô* that stands beyond it is another relic of Hideyôshi's looting of the Hermit Kingdom. At the back of this chamber is the shrine or small mortuary-chamber containing the memorial-statuette of the Emperor Hanâzono. This marvelously realistic figure is carved in wood and

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painted. It represents him as a priest. His large head is close shaven; his rather obese form clad in voluminous dark crimson robes, enriched with circular floral arabesque designs in deep blue and gold. The statue is one of the best examples of the many memorial statues of emperors, shôguns, regents, saints and martial heroes that were produced in such quantities under the Ashikâga shôgunate, 1334-1565. To the left of the outer chamber, as we re-enter it, is a deep recess, decorated with a brilliantly executed Kanô-designed hôhô-bird and *kiri* in gold and colors. Here also, is preserved a realistic nature study by the Kanô artist, Tsunenôbu, 1635-1713. The painting represents a haughty bantam rooster and a busy little hen, the latter occupied in scratching an apparently hard and unresponsive soil, in the interest of her brood of tiny chicks. Most true to nature is the grouping of this little family; most daintily yet skilfully are the colors laid upon the thirsty silk! The scene is as true to life as the hand of man can paint it, and that without the hard brilliancy and miniature-like finish that has unaccountably made the cocks and hens of Jâkûchû so famous.

Beyond this building, to the left, stands a small shrine, dating from the early seventeenth century, and dedicated to the memory of Hideyôshi's little son, drowned when but three years of age. Its low wooden ceiling is painted with *tennin* or Buddhist angels, and the tomb, together with a memorial-statuette of the little boy, rests beneath a fine seventeenth century lacquered table. On top of the table stands the gilt-bronze model of a boat, which together with two helmets, a gilt cuirass, gloves, sword, lacquered saddle and stirrups belonged formerly to this ill-fated hope of the house of Tôyotômi. Beyond this

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building again we see the Kaisandô, which presents a rich but funereal interior, as floor, walls, columns, ceiling and altar are one and all faced with black lacquer. Indeed, one feels that the dull black *shâkudo* "Nehanzô" or "Representation of the Death of Buddha" belongs by rights to this sepulchral chamber, rather than to the near-by Nehandô, of which it is the sole ornament of artistic merit. If we now retrace our steps, and pass once more beneath the wide-spreading branches of Myôshinji's famous pine, we shall see to our left a round red and white building called the Rinzôdô, or "sûtra-hall" which is said to contain some 6,771 copies of the Buddhist ritual. The great red and black lacquered *rinzô* or revolving book-case is said to date from the sixteenth century. It is embellished below with an encircling band of figure designs in painted wood. These figures representing the jûniten consist of naturally, if somewhat exaggeratedly posed statues that remind one of Bernini's youthful art. The charmingly naïve statue of the Chinese sage, Fû Daishi, reputed inventor of the *rinzô*, is seated within on the opposite side of the building. It may similarly be assigned to the sixteenth century.

Beyond the Rinzôdô stands the huge Sammon or Entrance Gate, a building that is said to date from the early years of the Tokugâwa Period (17th century). It contains nothing of interest; the painted wood statues of the Sixteen Rakan, preserved in its upper story, being mere caricatures.

The Rinkwa-in preserves various memorials of the Tôyotômi Period (16th century). On the dimly seen dais or altar stand a number of memorial-statuettes dating from this epoch. Notable among these are statues of

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Nankwa Kôkushi; of Wakizaka, who served under the Taïko Hideyôshi, and of Stinigûri, the Taïko's little son, who, as we have already seen, was buried near here. The large room in front of the dais is embellished with restrained or what a western critic might characterize as sketchy landscape designs from the brush of Tôhâku, painter of idealistic and tender landscapes in the style of Sesshû. The designs are painted on the gray paper in palest *sûmi*, with here and there a hint of powdered gold-leaf. To many of the Japanese artists this use of powdered gold seemed a necessary adjunct to the lighter brushwork, as in the pictures under discussion; a possible effort in the way of atoning for a suspected lack of warmth. Not so the Chinese masters whose half-seen crags, tall pines or pagoda roofs, loom large or vanish utterly into a gray nothingness, to again spring into view in the dimmed foreground, where the mists are broken. And yet, most charming is Tohaku's spreading pine with figures below. In the distance the misty hills, peeping here and there through the water-charged atmosphere, reveal the best of the Southern Sung ideal.

To one side of this room stands a splendid black-lacquer rack, inlaid with richest floral designs in mother-of-pearl. Before it rests a large paper screen, painted with falcons, and attributed to Dôki Tobûn, an artist of the Tôyotômi Period (1573-1602). The manner of rendering the clean, tight-feathered lines of these keen-eyed birds was a new departure, and one evolved by an artist of the Hasegâwa School. Each of the Myôshinji buildings and dependencies possesses excellent works of art, either in painting, woodwork, metal or lacquer. But of them all perhaps, the *kura* of the Rinkwain is the most richly

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stored, and it was here that we saw the various objects which we shall immediately discuss.

First, perhaps, we should mention Tôhâku's extraordinary monochrome on paper, Figure 149, in which that gifted artist has represented in his "bold and rugged style," a long-armed monkey, hanging from the end of a willow branch, which reaches out far over the quiet water of a marshy pool. The history of the painting is well known, and an amusing story is told in connection with it. It seems that the Lord of Kâga dreamt that he was attacked by one of the monkeys and that he seized his sword and struck off one of its hands. When he awoke the next morning he was astonished to find that he had hacked off the arm of one of Tôhâku's monkeys. As a result these screens were always alluded to as "the cut-arm monkey screens." Both the subject and the technique remind one strongly of the Sung artist, Muchi, whose style Tôkâku would seem to have thoroughly digested. There is also much of Sesshû visible in the work, and it is small cause for wonder that the artist who could produce such a master-piece as this should call himself "fifth in descent from Sesshû."

Two exquisite Chinese paintings of the Ming Dynasty follow, designs representing the plum tree in early and late spring. In the first, the black boughs bend under the weight of wet and clinging snowflakes. Here and there tiny buds lift their heads toward the sky, toward the sun, which they had perhaps too soon expected. In the second, the blossoms are represented opened to the full, as though in the very act of praising aloud the warm spring sunshine that had saved them from the chilling frosts. The authorship of the paintings is unknown,

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but they are beautiful examples of fifteenth century art.

Here again we saw a pair of screens by Kaihôku Yûshô (1533-1615), upon which Yûshô has depicted a fierce-eyed tiger in tawny yellows, and an equally terrifying dragon in two shades of *sumi* against a background of full gold-leaf. The influence of Eitôku is paramount both in design and technique.

From the Tôkei-in comes a *kakemôno* on faded silk, representing Shaka. The painting is but a second-rate example of Chinese art, and though attributed to the T'ang Dynasty, it is far more likely a damaged Yüan copy. To Yen Hui of the Yüan Dynasty (1280-1368) is attributed a Dâruma in colors on silk. The artist has depicted that rugged old Indian patriarch, wrapped in his orange priestly robe, which he clasps tight about his waist by an invisible hand. His eyes are bright blue, his chest hairy, his face deeply lined. His skin, being painted in a deep red, or ruddy bronze, is what one would expect in a portrait of Dâruma, who is said to have sat for nine years in the open air with his face to a wall wrapped in profound meditation.

The powerful ink-portrait of the priest Chôjô, another early example of Chinese painting, gives an even greater impression of rapidity of execution. The old priest is represented as threading a needle. His face is pinched and marked by heavy lines. The very thinness of it but serves to accentuate the unnatural size of his huge ears. Temple tradition would assign this portrait to the hand of Liang Kai, a painter of the Sung Dynasty. Yet another portrait shows an old priest huddled over a scroll It also is characterized by a rapid and deft touch, though

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the design is here composed almost entirely of light ink strokes. It is dated in the Kakei Era (1387-1389). From the Main Temple came a splendid set of *kakemono*, representing the Sixteen Disciples of Buddha. These are from the hand of an unknown artist, working in the manner of Zēngettsu. Of the series, two are especially fine. The first shows a meditative *rakan* seated, and clad in a flowing robe of red and gray. His head is framed in a pale yellow aureole or nimbus. His long-nailed hands are clasped before him. At his side stands an attendant holding a bowl. The other painting represents an aged and withered *rakan*, a most homely disciple, who is about to renew the incense in his *kôro*. In this he is assisted by a page, who holds towards him the incense-case. Though this series is the work of a follower of Zēngettsu, yet we can at once appreciate the fidelity with which the unknown painter has followed his master's style. And we were the more impressed with the sincerity of his effort when we next examined Li Lung-mien's conception of what a *rakan* should be. For, in Li Lung-mien's realistic portrait, we have a swarthy-faced old man seated in a large chair, beneath a spreading pine. He holds before him a lotus-flower, upon which rests a relic. Below, a white *shishi* approaches, carrying a pale pink *botan* or peony in its mouth. How different is the handling of this subject from that of Zēngettsu, as exemplified in the work of his follower! Indeed, from a fervid discussion of the difference in technique seen in the works of these two masters, sprang two schools of art in Japan, one affecting the style of Li Lung-mien — of which Minchô was the leading spirit — and the other that of Zēngettsu.

A new and most popular phase of the monochrome-ink

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painting of early Ashikaga date, and one evolved by the Zen priests, consisted of a small painting — illustrative of some poetic charm of nature or some witty epigram of the day — sketched in low down upon the scroll, the upper portion being reserved for the verses or eulogies of the artist's friends and admirers. The monochrome painting called "Catching a Catfish with a Gourd," still preserved in the Taizô-in of this foundation, is a representative example of Zen painting in this style, Figure 156.

To the Zen priest a painting was a thing to be admired for itself. It need not necessarily hang behind an altar, as in the strictly Buddhistic paintings of a date prior to the fifteenth century. Formerly, with the single exception of these altar-pieces, all pictorial art had been expended on *fûsûmâ* or folding-screens and scrolls; nothing was hung upon the walls. The Zen priests affected an entirely new departure, preferring paintings in sober monochrome to those done in colors or gold-leaf. This Puritanical simplicity would seem to have gone hand in hand with the strict formality of their "Tea Ceremony." For these monochrome paintings were far from being of a strictly religious character, since landscapes, portraits, birds, flowers, etc., were painted in great profusion. One may say that all were modeled upon the Zen style of the Chinese artists, for the Japanese market was now flooded with the works of Chinese who affected the style. We can do no better than to quote Prof. Seigai Omura [81] as to the Sinicizing of things Japanese at this epoch: "At first when monochrome painting of the Sung and Yüan

81 "History of Japanese Pictorial Art," Text p. 82. The Shimbi Shôin, Tôkyo.

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style came to be popular in the realms of Zen Buddhism, it is very likely that there were many pictures imported from China, owing to the naturalization of Chinese Zen priests and the return of Japanese after studying the Zen doctrines in China. Considering the fact that there are yet not a few articles of luxury imported at that time, which are either mentioned in books or are still in existence, we can no more than imagine that there were very many pictures imported from China during this period, besides those which yet remain to us. This being admitted, the pictures by the 156 artists of China, mentioned in Sôami's 'Kûntaikwan Sâyûchôki' must all have actually been seen by Sô-ami; among them there were some whose very names have been lost from the art history of China. Chinese pictures were imported in such numbers that they were frequently used as gifts. Especially was it the custom that tribute offered to the Shôgun should always include pictures; and these pictures were almost always those imported from China, just as the implements used on such occasions were all Chinese. Again, the gifts from the Shôgun, those interchanged by warriors, Zen priests, and others on important occasions, chiefly consisted of Chinese pictures. Furthermore, that the criticising and admiring of pictures was widely in vogue, and that most of the pictures for such pastimes were Chinese productions, may be learned from the diaries of Zen priests of that time. . . . Especially in the Shôgun's palace many important pictures and rare implements were stored; and there was an official, a 'Curator of Chinese objects,' who was appointed to take charge of the Chinese articles and to be responsible for their safekeeping."

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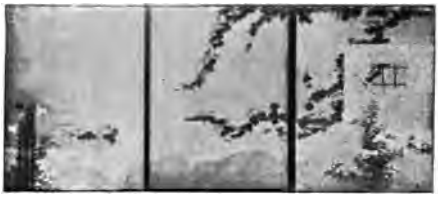

Fig. 153. Fûsuma Painting in Colours and Gold. Morning Glories, Asters and Lilies. By Sanraku, 1558-1635.
Myôshinji, Kyôto.

Fig. 156. Painting in Sûmi and Wash Colours. Shaka During his Penitential Fast. By Sôga Jâsoku (d. 1483). Shinjuan, Daitôkuji, Kyôto.

Fig. 159. Screen Painting in Sûmi on Paper. By Masanôbu, 1453-1490. Daitôkuji, Kyôto.
"Imperial Museum's Publications."

Fig. 157. Painting in Sûmi on Paper. Landscapes on Fûsûmâ. By Sôgô Jâsoku (d. 1483). Formerly Shinjuan, Daitôkuji, Kyôto.

Fig. 158. Reception Room. Shinjuan, Daitôkuji, Kyôto.
"Nippon Seikwa."

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Fig. 160. Painting in Sûmi on Silk Landscape. Probably a Sung Copy of a T'ang Painting. Shinjuan, Daitôkuji, Kyô'o.
"Imperial Museum's Publications."

Fig. 161. Painting in Sûmi on Silk. Attributed both to T'ang and Sung Artists but perhaps by Wu Wei of Ming, circa 1475.
Shinjuan, Daitôkuji, Kyôto.

Fig. 162. Fûsuma Painting in Sûmi on Paper. By Sô-ami (15th Century). Daisenin, Daitôkuji, Kyôto.
Tajima "Selected Relics."

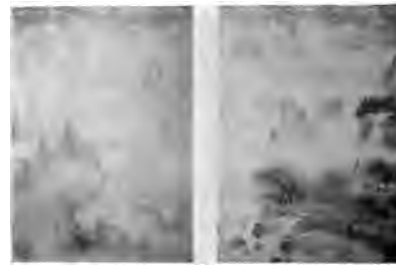

Fig. 163. Paintings in Sûmi on Paper. Idealistic Chinese River Valley Scenes. By Sô-ami (15th Century), in Sung Style.
Tajima "Selected Relics."

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We have said above that the Zen priests enjoyed painting for itself alone, for the poetic visions it might suggest; for the naturalism, the pathos or wit, which prompted its execution. Paintings were at first hung upon the wall wherever a convenient place presented itself. This is especially true of the studies of the Zenshu. When the *châkai* or "meeting of literati at a tea-ceremony" resulted in the establishment of a special room (*châ-seki*) in which they might perform the tea-ceremony (*châ-nô-yû*), a particularly remarkable *kakemôno* came to be hung in an alcove (*tôkô-nô-mâ*) provided for that purpose. Such a *kakemôno* is the painting by Jôsetsu, the painting illustrated in Figure 156, and called "Catching a Catfish with a Gourd."

Until the coming of Jôsetsu (15th century) no one had attempted to study exhaustively the styles of the Chinese artists of the Sung and Yüan Dynasty of China. Not content with such dilettante sketches as those with which Ryôsen and other priests were accustomed to amuse their leisure moments, Jôsetsu thoroughly familiarized himself with the art of such Chinese masters as Ma Yuan, Hsia Kwei, Muchi and Yueh Chien, of Southern Sung, and of Yen Hui of the Yüan Dynasty. Jôsetsu may well be said to have founded the famous Higashiyâma School of the fifteenth century, a school whose shield is blazoned with the names of such great men as Shûbun, Sesshû, Sôtan and Yûsei (Masanôbu). To him, indeed, belongs the honor of having connected the ancient and the modern schools of art, and with him, indeed, the history of modern art in Japan may be said to commence. Flourishing about the period of the Ô-ei Era (1394-1428), he was especially famous as

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a painter of landscapes, human figures, birds and flowers, all of which he executed in the various styles of the Chinese masters mentioned above. The example of his work here illustrated shows him in a humorous mood. According to the inscription above it, the subject was chosen for him by the builder of the Kinkakûji, the art-loving Shôgun, Ashikâga Yôshimitsu himself. It refers to a saying common at that time, which characterizes certain impossible tasks as being quite as unfeasible as "to catch a catfish with a gourd."

The most famous disciple of Jôsetsu was Shûbun, and a pupil of Shûbun's was the artist Nô-ami, who served the Ashikâga Shôgun Yôshimâsa, of Ginkakûji fame. Nô-ami affected the style of the Southern Sung artist of China, and especially that of Muchi. He delighted in studies of landscapes, monkeys, flowers and birds; yet, he excelled especially in his rendition of bamboos and rocks. His brush work is firm; his taste, as we might expect, tenderly poetic. His ability to grapple with the Chinese problems of perspective without cast shadows is well exemplified in the monochrome screen-panels, illustrated in Figure 151. Certainly, in this charming landscape Nô-ami has ably succeeded in "placing upon his paper the reduction of a scene without depriving it of naturalization," if we may so paraphrase an early Chinese critic. We are in the Lake Region of China. The surrounding atmospheric envelope suggests a midsummer's evening. The summits of the softly rounded hills are lost in the silvery mists. Here and there a giant cedar or a sloping temple roof appears for a moment, as the moisture-laden clouds roll upward. The shimmering aspect of the lake, and the bold handling of the rocky

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foreground, are rendered with a skill and truthfulness worthy of the greatest of Sung artists.

To Sô-ami is attributed a pair of monochrome screens, one of which is illustrated in Figure 152. Were we to judge by the handling of the screens in question, we should be forced to characterize Sô-ami's art as but a weak reflection of that of Nô-ami, his grandfather. Yet the conclusion would be a hasty one. Indeed, we should need to change our estimate of his ability when we came to consider his famous sliding-screens at Daitôkuji, soon to be discussed.

In the Tenkyû-in we may enjoy screen-paintings by one of the best of the decorative artists of the Kanô School, Kimûra Sânraku (1558-1635). A protégé of the Taïko Tôyotômi Hideyôshi, Sânraku, was sent to the studio of Kanô Eitôku. Later on, Hideyôshi commanded Eitôku to adopt Sânraku and to give him his daughter in marriage. And Sânraku not only familiarized himself with the style of his adopted father, and that of Tôsa; but, in his later years, he studied the art styles of the Chinese masters of the Sung and Yüan. But it is as a Kanô artist, as chief representative after Eitôku of the brilliant Mômôyâma School that he appeals to us today. At times indeed Sânraku would combine the styles of Tôsa and Kanô, as in the gold screens with morning-glories, illustrated in Figure 153. Though following the general style of his master, Eitôku, he to some extent surpassed him. There is something about his figure studies too which foreshadows the art of Matahei and the coming of the Ukiyoyé School. Of the one hundred screens which decorated Hideyôshi's great palace of Mômôyama, and the number ran well up in the hundreds,

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more than half are said to have been painted by Sânraku.

The *fûsûmâ* or sliding screens of the First Room are decorated with some of those inimitable morning-glories, white *tessen,* chrysanthemums and lilies, for which Sânraku is justly famous. Falling in cascades of riotous color or peeping through bamboo trellises, these naturally and sympathetically rendered floral designs are thrown into strong relief against backgrounds of full gold-leaf. The Second Room provides a sharp contrast. Here Sânraku has depicted a tiger's lair; with the chief actor in the scene, a most untigerish tiger, crouching in the near-by grove. In the Third Room he once again occupied himself with a more peaceful scene. Here are gorgeously be-plumaged pheasants, resting in the gracefully drooping branches of blossoming cherry trees. Snowy herons feed below the gently swaying boughs of the weeping willow; sparrows huddle together for warmth upon the snow-covered branches of budding plum trees, or perhaps, best of all, a glorious maple covered thick with its richest autumn shades of flaming red, mauve and gold. Four minor sepia studies may be seen in the small room beyond, figure designs and a glorious pine, the latter worthy of the applause of Ma Yüan himself.

To another pupil of Kanô Eitôku belong the gold screens, embellished with exceptionally beautiful peonies in softest rose-pink and deep malachite green, illustrated in Figure 154. These admirable floral studies, together with the "plum blossoms" of the same set and embellished with the figures of the four Chinese hermits, Figure 155, are from the brush of Kaihôku Yûshô (1532-1615). Yûshô, founder of the so-called Kaihôku School,

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studied art under Kanô Eitôku. Later on, he crossed to Korea, and there acquainted himself with the style of the Chinese painter, Liang Kai, of Sung. He affected a style of painting in which the costumes of his figures were delineated with as few strokes of the brush as possible. The ensuing absence of folds caused his enemies to deride his pictures as *fûkurô-yé* or "bag-like paintings." Liang Kai himself could have painted no better the designs which decorate another pair of screens by Yûshô. Here are depicted idealistic portraits of Gamma and Tekkai,— the hermits to whom we have already alluded,— and the representation of a visit paid by King Wen of the Chow Dynasty to the sage Tai-kun-mang. The colors are brilliant in both screens; the design, especially in that depicting the contrast between the exalted state and brilliant retinue of the weak-minded king and the poverty of his brilliant subject, mostly happily conceived and delightfully handled. But nowhere else may the characteristics of Yûshô's style be better studied than in the pair of six-fold screens showing "the four æsthetic accomplishments." The rich coloring, the "foldless robes," the queer handling of the rocks to the right, and the proverbial paucity of the artist's brush-strokes are all strongly represented.

And here again we may enjoy an ink-sketch of Dâruma attributed to Sô-ami; a pair of gold screens enriched with floral designs of white chrysanthemums bending above a rushing stream by Kôrin; and lastly Sânraku's original sketch for a screen now preserved in the temple Kyomidzû-dêra. In this last Sânraku has attempted to draw a Dutch galleon. On the deck Japanese noblemen and Dutch sailors seem to be watching the dance of a *geisha*.

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The large hats, baggy trousers, lace sleeves and big collars of the Hollanders are faithfully rendered. But, poor Sânraku failed utterly when he attempted to draw the big Dutch *shoes*.

The Gallery, beyond the Tenkyû-in, and connected with it, contains many objects both of Chinese and Japanese provenience. Here are splendid incense sets in lacquer and mother-of-pearl inlay, dating from the seventeenth century; large vases of Chinese *céladon* of Sung date, and a pair of Chinese *kakemôno* showing cranes feeding, paintings attributable to a Ming artist of the fifteenth century. Two small painted screens, with figure designs by Tôhâku, and a round Chinese mirror, with *long handle*, and similar to the Japanese type — perhaps the earliest example known — are among the many objects of art here exhibited. We may pass beyond the temple walls proper, and turn to the left, to the Shûmpo-in. This small set of apartments contains three small rooms decorated with realistic landscape designs in ink by Yanagûchi Sekai. Here also one can admire a half-length portrait of Dâruma in ink, by Gûdo Ôshô, a ruggedly virile head that recalls Sesshû or Minchô at their best. And here too hangs a *kakemôno* showing Buddha's disciples, a somewhat weak though exquisitely colored painting on silk, dating from China's Ming Dynasty (15th century). Remarkable also is Tsunenôbu's half-length portrait of the priest Eika, and two other priestly portraits by an unknown artist, working in the style of Zēngettsu.

DAITÔKUJI

If possible, one should visit the great Zen temple of

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Daitôkuji, the morning of the 6th of April. For upon that day the descendants of Kôbôri, lord of Enshû, celebrate a protracted memorial-service in honor of their ancestor, perhaps one of the greatest *chajin* and æsthetes of his day. The temple buildings of this site, still some fifty in number, are for the most part of Ashikâga date, and though somewhat imposing and set in the midst of cryptomeria pines, possess few objects of more than passing interest artistically within their dim and chill interiors.

The Sammon, or Portal, a two-storied structure, is in grandiose proportion, and the Kôdô beyond commands one's attention by the graceful sweep of its huge gray-tiled roof. Upon its main altar sits an Amidâ in indistinct but golden splendour. Above his head, upon the huge panels of the lofty ceilings Buddhist angels float languidly upon softly ethereal clouds of palest rose-pink. The latter is from the hand of an eminent artist of the Kanô School of the sixteenth century.

The Hôdô, or second great hall, has likewise very little to offer artistically. Connected with a Kôdô by a covered way, it boasts a single realistic memorial-statue of an early abbot of the temple. Here too, upon the broad ceiling, a monstrous black and white dragon twists and writhes with a realism that would have delighted Tsao Fuh-hing, of the "rain-producing dragon," or won the praises of that other famous Chinese artist, whose dragon burst from the silk and flew with a roar to heaven.

The small covered gate to the right of the second *dô* is well worthy of inspection, as it is rich with beautiful openwork carvings by Jingorô, of Nikkô fame. It conducts to the priest's apartments. Behind this stand one

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of the treasure-houses of this site, the Shinjuan or "Temple of the Emerald." This huge hall, with its enormous kitchen that once fed a thousand priests, is set in the midst of a famous garden, called "The Garden of Jade." It also possesses its special ceremonial *châseki* or tea-room, designed by the famous *châjin* and æsthete, Sen-nô Rikyu (16th century); and sliding wall-panels, screens, and *kakemôno* by many of the greatest painters of China and Japan. Thus, to the left of the main room, we may enjoy charming little ink sketches of misty landscapes by the Japanese master Sô-ami, one of the most tenderly poetic artists and renowned art-critics of the Ashikâga Period (15th century). The main room itself contains boldly designed ink-studies of landscapes and splendid bird-designs by the fifteenth century artist Jâsôku, son of the naturalized Ming painter, Sôga Shûbun. Here also is jealously guarded Jâsôku's famous Shaka, a *kakemôno* in ink and slight colors, in which that artist has depicted Buddha as he appeared during his penitential fast in the wilderness, Figure 156. Yet Sôga Jâsôku is better known today for his superb rendering of hawks and eagles. No Japanese artist, of either ancient or modern times, has so realistically portrayed the clean, alert poise and hurtling swoop of these powerful birds of prey. An example of his rather rough style, in which landscape is his theme, will be found illustrated in Figure 157. It shows part of the now vanished series of screens, which he painted in ink for the Prince-Priest Ikkyû, founder of the Shinjuan. Further, we may here study his portraits of three Zen priests, magnificent line studies which Fenollosa believed to have been copied from Ganki. His Kwannon, too, a monochrome sketch, is remarkable for the tender sym-

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pathy expressed in the gracious bend of the beautiful head and the pale face, seemingly aglow with a soft radiance. Jâsôku's subtle handling of the diaphanous drapery folds that play about the slender form of the Mother-Goddess, might well stamp the painting as his masterpiece in this *genre*.

To the right of the main room is another small apartment, decorated with bold screen design of grand old gnarled pines, thrown into strong relief against a background of gold. A swirling stream, drawn in majestic sweeps of vivid blue, provides a somewhat distracting foreground to Kanô Eitôku's series of screen designs. Here is a marked contrast to the restrained *sûmi*-work of the cultured æsthetes of Zen. The lavish use of intense colors, such as these,— such boldly decorative designs,— recalls visions of the elaborate ceremonial, rich brocades, and gorgeous pomp and circumstance with which the Taïkô Hideyôshi so delighted to surround himself.

In the simple yet most refined Reception Room of the Shinjuan, Figure 158, a tiny apartment expressive of all that is best according to the strict canons of the *châjin*, one may further enjoy a glimpse of Masasôbu Kanô's six-fold screen, embellished with a crane, bamboos and distant hills — a vision of glossy *sûmi* in subtly varying shades, Figure 159. As we stand before this masterful painting, a painting whose every line and subtle curve reveals the influence of China's classic Hangchow School of Southern Sung, we can the more easily appreciate whence Môtonôbu derived much of the inspiration, much of the ability, to blend all that was best in Chinese and Japanese art, and so to establish the long-lived Kanô School.

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An example of the native style of Tôsa is represented by a quaint picture-roll, entitled "One Hundred Demons Wandering about at Night." Executed in soft wash-colors on paper, these weird little demons are represented in every possible disguise. Hideous in face and figure, raging about in all sorts of contorted attitudes, each one appears more horrible than the last. A nightmare, indeed, must have inspired the subject, a subject much in vogue, subsequent to the Kamakûra Period, when this roll was painted. Picture-rolls such as these, together with what we may call religious rolls, that deal with the history of some shrine, saint or abbot, were common during the Kamakûra Period (1186-1333). They went quite out of fashion during the great renaissance under the Ashikâga Shôguns of the fifteenth century.

And here one may see certain of the earliest Chinese paintings now in existence. First there are two small, but supremely noble, *sûmi*-sketches attributed to Wu Tao-tze, perhaps the greatest of the many eminent artists of the Middle Kingdom. Wu Tao-tze lived and worked during the eighth century, being a contemporary of the famous T'ang Emperor, Huan-tsung (713-755). We already have had occasion to refer to his famous paintings of the Tôfukûji, Kyôto. Wu Tao-tse's assured, if mannered, brush-strokes, his love of nature expressed in all its majesty of beetling crag, storm-tossed pine, misty waterfall and roaring torrent, are here depicted in the glossiest of scented *sûmi*, Figure 160-161. It is small cause for wonder that his influence is felt in many of the grandest Buddhist paintings of Minchô, Masanôbu and Môtonôbu. As to the correctness of the attribution, critics differ, some seeing in the paintings the

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work of a copyist of the Sung Dynasty (12th century). These would perhaps favor our attribution to the Chinese artist Wu Wei, who best reproduced him.

But Daitôkuji's most precious Chinese paintings are the two superb ink landscapes by the famous, but ill-fated Emperor, Hui-tsung (1101-1127). In the first, a poet is seen, seated at the edge of a precipitous rock, and leaning his arm against a twisted pine tree. He appears to be admiring the rush and turmoil of the moisture-laden clouds, which, torn and broken by a passing wind-storm, rise, melt away, and form again along the glistening sides of dark and broken crags, seen in the middle-distance. This picture exemplifies so strongly the Zen feeling for nature, that it must certainly have served as an inspiration to many generations of Zenshu, both Chinese and Japanese. Equally fine is the other painting, in which the gifted Emperor has depicted the solitary figure of a sage, who stands gazing into the roaring waters of a mountain torrent. The eager little stream is fed by a leaping waterfall to the left, which springs from a rift in the tree-capped hills. A dainty little monkey crouches in one of the trees immediately overhanging the waterfall. The technique of these powerful sketches evinces a clean and assured brush-stroke, together with a sparing use of ink, but above all a command of spacing that is little short of marvelous.

Under the humanist-Emperor, Hui-tsung, the Northern Sung capital Kaifongfu on the Yellow River, became the center for all that was great in art and literature. Here came artists and art-critics from the farthest confines of the Empire. To these men the Emperor opened his famous Academy of Art, in which were collected innumer-

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able paintings, the masterpieces of the olden days. This Museum also served as an educational institution. Here, pupils received instruction; exhibitions of their work were had from time to time, and prizes distributed. In many ways the " art academies " of the Gold and Silver Palaces of Ashikâga Yôshimitsu and Yôshimâsa, at Kyôto — if one may call them such — were modelled on this earlier institution of the great Sung monarch. But poor Hui-tsung's plans for a national art school were rudely interrupted by the disastrous irruption of the fierce Kin-Tartars. In the year 1126 A. D., these Western neighbors of the Chinese broke into the country, captured the capital and made a prisoner of the unhappy Emperor. Thereupon, the Chinese surrendered the whole of North China to their conquerors, and retiring south of the Yangtze, set up a new, and what eventually proved to be a far more famous capital, at Hangchow. This latter city, a veritable oriental Venice, is graphically described by the great Portuguese traveller, Marco Polo.

But to return to Daitôkuji. To the immediate left of the Shinjuan, and surrounded by one of Sô-ami's charming gardens, stands the Daisen-in. As a temple devoted to the mystic doctrines of Zen, it possesses many paintings in the rigorously sober style of those votaries of æsthetic Buddhism, the Zenshu. Thus, the main room is decorated with ink-sketches of landscapes from the brush of Sô-ami, artist and critic, a man whose works are seldom to be met with today. One of the most gifted men of the fifteenth century, Sô-ami, like Gei-ami, his father, was strongly influenced by Shûbun. Like his father, too, he put all his skill and knowledge of painting, poetry, landscape gardening, tea-ceremony etiquette, incense-

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smelling etiquette, etc., at the service of the art-loving Shôgun Ashikâga Yôshimâsa (1444-1473). Influenced by his studies of the Hangchow painters, Muchi and Yuehkan, Sô-ami's work presents a striking beauty of conception, a simplicity and delicacy of handling, which — in his landscapes especially — lends a subtle charm and dreamily poetic atmosphere seldom found in the more virile works of Shiubun or Sesshû, of whose school — the Northern Sung — his was an offshoot. In Sô-ami's art the lay of the land as a topographic delight appears again and again. And nowhere is his power to delineate the surrounding atmospheric envelope more noticeable than in his series of sliding-screens preserved in the Daisen-in, Figure 162. Here the rounded hills loom up mistily, through their soft cloud diadems. We mark a village and temple roofs but half revealed by the slowly ascending clouds. The bending pines, heavy with the moisture of the mountain mists; the tiny boats that dot a shimmering lake, reveal Sô-ami's ability to render, and this with a minimum of effort, the varied atmospheric effects so frequently seen in the moist and hilly Lake Region of China. The simplicity of his style and the characteristic light brushwork are best represented by his two (of eight) idealistic scenes in the Chinese river district of the Hsiao and Hsiang, Figure 163. The softness and delicacy of these two sketches may well be considered models of the good taste and simplicity demanded by the tenets of the Zenshû-ryû and the almost superrefined culture of the *châjin*, among whom Sô-ami himself ranked as pastmaster.

The Daisen-in again boasts many notable examples of Kanô's School art of the sixteenth century. In a room

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beyond that of Sô-ami's paintings, for instance, the East Room that is, there exists a remarkable series of sliding-screens decorated in ink and wash-color by Kanô Yûkinôbu (1513-1575). The designs represent farm life, the work in the muddy rice-fields, and the harvesting of the crops. In technique, there is something already familiar in Yûkinôbu's treatment of the subject. So closely does his style resemble that of Môtonôbu, his elder brother, that were the authorship of the paintings not substantially established, one might easily have attributed the screens to Môtonôbu himself. Yet, one slight difference might be found, and that is Yûkinôbu's care and painstaking regard for detail and the minutiæ of his craft, a noticeable feature of his foregrounds and middle-distances. This propensity for elaboration is revealed to some extent in the screens under discussion. But with this slight defect, Yûkinôbu's art is well worthy of a place beside that of his more famous brother.

Of Môtonôbu's art the Daisen-in possesses a noteworthy series of panels, paper panels decorated with birds and plant-life in *sûmi* monochrome, touched here and there with a hint of wash-colors.

Though worthy of study, these sliding-screens can hardly be considered so convincing an expression of Kô-Hôgen's art as the paintings of the Reiun-in, to which we have already referred in discussing the treasures of Myô-shinji (*q. v.*).

Of the art-style of Tôsa, that native school, which, in late Fûjiwâra days, ousted the Kôsé school from favor, the famous portrait of the Emperor Gô-Daigô is a brilliant example, Figure 175. Though we have already had occasion to refer to the portraits of the patriarchs of the

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Hôssô sect of Buddhism painted by Kôbô Daishi (774-834), and to other portraits of early Heian date from the brushes of such skilled amateurs as Kawanâri or Hirotâka, last great painter of the Kôsé School, still portrait-painting as an art was rarely practiced before the beginning of the Kamakûra Period, 1186-1333. This portrait of the unhappy Gô-Daigô has been attributed by some to Tôsa Yûkimitsu (mid. 14th century). Certainly it may be considered the work of one of the most prominent artists of the native school. The Emperor is represented as seated upon a brocade-covered mat. Before him, his long oval face turned half in profile, sits one of his most loyal, if mistaken, councilors, the aged Nôbufûsa. The extreme dignity of the Imperial pose is accentuated by the firm handling of the voluminous and richly brocaded robe-of-state in which the Emperor's rather full form is draped. The arrangement of the Emperor's robes, in its general lines, resembles a stiff wide bow. There is nothing of the soft rhythmic grace of the Chinese manner of depicting drapery-folds. The noble countenance of the Emperor reveals the strength of character and loftiness of expression which one naturally associates with that fearless but unfortunate monarch. The painting, indeed, may well rank with Minchô's famous likeness of Shôichi Kokûshi, as one of the greatest portraits ever produced by a master of any of the schools of Japan, whether ancient or modern. Here too we saw a splendid Shaka, Monjû and Fûgen in Sung style, which temple tradition assigns to Kanô Masanôbu (1453-1490). Whoever their author, the three paintings are noble expressions of the style of Buddhist art which came into vogue during the classic period of Chinese painting; a period characterized

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by grandeur and tenderness of conception, power and flexibility of brush, coupled with a well-nigh naïve simplicity of style, Figures 165-167.

The sliding-screens upon which Ni-chôkuan has sketched his famous eagles and heroes, Figures 168-169, have now been removed to the Imperial Museum, Kyôto, where they may be seen from time to time. These are superb monochrome studies of fierce-eyed, clean-featured hawks, long of body and flat-headed, cruel birds of prey, gathered beside a foaming mountain torrent and providing a sharp contrast to the timid herons seen huddling low amidst the swaying reeds and marsh-flowers to the right. Here the Chinese Su Po's eagles are marvelously imitated.

Ni-chôkuan Sôga (17th century) has here well carried out the traditions of that unique painter of hawks and eagles, Sôga Jâsôku. The folding-screens under discussion are acknowledged to be one of his most brilliant achievements. A well-nigh unique example of tender Buddhist art is the great Kwannon illustrated in Figure 170. Temple tradition would assign this painting to the great Chinese (T'ang) artist, Wu Tao-tze (Gôdôshi) who flourished during the eighth century. Of this remarkable painting Fenollosa has this to say:[32] "Chinese Buddhist painting comes down to us with the slim hair line, derived originally from sculpture, filled in with richer and richer coloring, until the severity of line becomes almost overlaid with the gorgeousness of mass. As the T'ang Dynasty came in and incorporated the Tartar style, which rather ran to decoration, the fine synthesis of sculptural

[32] Fenollosa, E. F. "Epochs of Chinese and Japanese Art." F. A. Stokes, New York.

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Figs. 165-167. The Buddhist Trinity Shaka, Monjû and Fugen. By Kanô Mâsanôbu, 1453-1490.
Daitôkuji, Kyôto.

Fig. 166. Shaka of Same Set.
Daitôkuji, Kyôto.

Fig. 167. Fûgen of Same Set.
Daitôkuji, Kyôto.

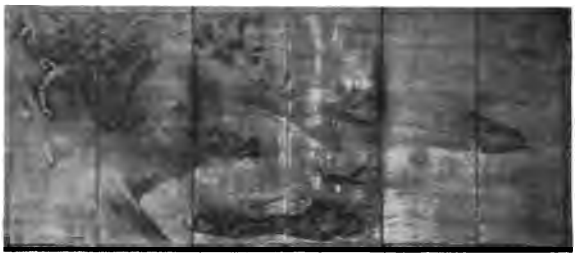

Fig. 168. Painting in Sûmi on Six-Fold Paper Screen (One of a Pair). Eagles and Herons. By Sôga Ni-Chôkuan ((17th Century).
Daitôkuji, Kyôto.

Fig. 169. Second Screen of Same. By Ni-Chôkuan (17th Century).
Daitôkuji, Kyôto.

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Fig. 164. Portrait in Colours of the Emperor Gô-Daigo. Attributed to Tôsa Yûkimitsu (14th Century). Daitôkuji, Kyôto.

Fig. 170. Kwannon. Colours on Silk. Style of Yen Li Pen, but probably Sung. Daitôkuji, Kyôto.

Fig. 171. Painting in Sûmi on Paper. Autumn Landscape. Style of Yen Tzu Ping of Southern Sung (12th Century). Daitôkuji, Kyôto.

Fig. 172. Painting in Colours on Silk. A Group of Arhats. Attributed to Chou Chang of Southern Sung (12th Century). Daitôkuji, Kyôto.

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line with pictorial color could well begin. The great T'ang Court painters, who came before the culminating age of Genso [the Chinese Emperor Hsuan-tsung] like Enriûhon and Enriûtoku doubtless practised this style. A type of it, which may be ascribed ultimately to Enriûhon, is the great seated Kwannon, shrouded in rich lace, of which we have dozens of replicas made during the T'ang and the Sung Dynasties. This type in Japan is usually ascribed to Gôdôshi; I believe that to be a mistake, quite like the mistake of ascribing, say, all sixteenth-century Japanese painting to Môtonôbu. The one name we know is used to cover a multitude of styles. The largest and perhaps finest replica of the Enriûhon type of Kwannon is the great painted *kakemôno* ascribed to Gôdôshi, kept in Daitôkuji. This may well be of T'ang workmanship though not necessarily from Enriûhon's own hand." Here, indeed, is the model of the many gracious Kwannon, whose tenderly bent heads and yearning features seem to breathe out calm and protection to helpless man below. Here is the tenderly benign goddess worshipped by the sailors of the Eastern Sea!

Further, the Daisen-in still possesses many Chinese originals of Sung date (12th century), notably works by Yen Tzu-ping, Chou Ch'ang and Lu Hsin-chung. A pair of *kakemôno* by Yen Tzu-ping (representing *sûmi-yé* sketches of lake and mountain scenes), are especially fine in treatment, Figure 171. The Five Hundred Disciples of Buddha (Rakan) by Chou Ch'ang, Figure 172, colored *kakemôno* on silk, are famous throughout Japan.

The tree-set Yôtokû-in, which stands in the grounds to

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the left of the general entrance, is similarly of Ashikâga date (15th century). It too formerly possessed works of pictorial art, both Chinese and Japanese. But today very little remains.

Its one great treasure (generally to be seen in the Imperial Museum, Kyôto) is the superb set of three figure studies in light color from the brush of Shûbun's son, Sôga Jâsôku (d. 1483). These three *kakemôno,* Figures 173-174-175, represent Dâruma, Rinzai, and Tôkushan, famous Indian and Chinese patriarchs of Buddhism, who lived during the sixth and ninth centuries. Jâsôku has here given us two well-defined contrasts in style. For he shows his equal mastery of light and facile brushwork, as evinced in his grim and wild-eyed Dâruma, and of a heavier, a more sharp and Sesshû-like treatment in the figures of the two Chinese patriarchs. The expression of the faces of all three is one of unutterable sadness and longing; of a heavy-hearted yearning for the truth, under which their gaunt and emaciated frames seem to tremble. The sorrow and pain which Jâsôku has somehow managed to impart to those great sombre eyes of the central figure (Daruma) are well-nigh haunting in the intensity of their calm and abstracted appeal. The set, to us, constitutes one of the finest examples of figure designs, of its *genre,* to be met with among the many idealistic religious portraits still remaining among the temple treasures of Japan.

To reach the Kôhôan, we turn left from the Hôdô and take a pine-boarded walk, which passes (right) the tomb of the famous *châjin* Sen-nô-Rikyu. After a walk of about half a mile, we see the low wooden roofs of this famous treasure-house rising from a veritable bower of

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trees and shrubs. The garden which surrounds it was laid out from designs drawn up by another famous *châjin* and æsthete, Kôbôri, lord of Enshû (17th century).

Of its many art treasures, the paintings by Sesshû and Nô-ami may be characterized as supreme masterpieces of their *genre*. Sesshû's famous *kakemôno,* in which he has depicted benignant *arhats,* dainty Kwannon, and the never-to-be-forgotten "perfect circle," the latter done in one clean sweep of the brush, are well worthy of a visit in themselves. The charming little paintings of Kwannon, three circular miniature medallions, which instantly recall visions of Whistler, are models of daintiness and grace. The Kwannon to the left stands upon the arched back of a gigantic carp; the central figure is represented as seated in a charmingly pensive attitude beside the foaming waters that break from a tumbling cascade at her feet, while the third little goddess is especially remarkable for the grace of her pose, as she half turns to face her sister-goddess.

These unique expressions of Sesshû's art are painted in the softest colors imaginable, the supple outlines sharpened by minute hair-lines in sepia. The background is a cream-colored paper enriched here and there with hints of finely powdered gold-leaf. But one must needs inspect Minchô's Kwannon to fully appreciate what the influence of the Chinese (Sung) masters meant to the Japanese painters of the fifteenth century. Minchô's rosy Kwannon is the very personification of the Goddess of the Eastern Sea; that calm solicitous mother to whom the fierce-eyed sailors of the treacherous Japanese coast address their vows and prayers.

And Nô-ami, a follower of the Chinese School of Sung

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and Yüan,— the Higashiyâma School, founded by Jôsetsu and Shûbun,— has here bequeathed to us three of his most delightful monochrome studies, three *kakemôno* on paper representing a sorrowful and abstracted Dâruma, flanked by two realistic studies of wild-geese in flight or hidden in the marshes. And here, if you will, you may examine numerous examples of those simple utensils demanded by the strict canons of the tea-ceremony as affected by the Zen priests of the Higashiyâma Period (15th century). Rarest of these is the old Korean tea-bowl covered with a crackled, cream-colored glaze that has run below the round base and congealed in thick, luscious drops, the delight of *cognoscenti,* whether foreign or Japanese. It is kept in a thickly padded bag of richly brocaded silk, and put away in as many as four boxes, one within the other. These treasures one generally sees in Kôbôri's simple but exquisitely tasteful tea-room, Figure 176.

Somewhat to the left of the Kôhôan stands the secluded and most picturesque Riûkô-in. This small dependency of Daitôkuji similarly boasts a tea-room designed by Kôbôri, lord of Enshû (17th century). Its *fûsûmâ* or sliding-screens are embellished with splendid sûmi-yé designs of ravens perched in a tree, which immediately overhangs a shimmering lake. It is considered one of the masterpieces of Kanô Tannyû (17th century). Charmingly soft and naturalistic studies in ink, attributed to the Chinese (Southern Sung) artist Lo-chuang, are the two *kakemôno* on silk, embellished with designs of wild geese and snow-white herons, one of which is illustrated in Figure 177. Here too is treasured one of those beautiful conceptions of the Mother-Goddess

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Kwannon, a white-robed figure represented as seated upon a jutting rock overlooking the tumbling waves of the sea. It is ascribed to Chang Yueh-hu of the Yüan Dynasty.

The somewhat hard landscape work of Ma Yüan, a court painter of the Sung Dynasty (12th century), may be seen in his small monochrome sketch of a hill-set lake beneath whose twisted pines one catches glimpses of tiny summer-houses. And Muchi too may be studied here, notably in his small ink-design on silk of fruits and a branch of chestnut, of which Migeon aptly says,[33] "It is executed in black ink intermixed with blue, so fluid, so melting on the surface of the silk, that I know of no water-color to compare with it in subtlety, mystery and airy lightness of execution — a true work of genius, for it is essentially creative."

The famous Chinese artist Muchi of the Southern Sung Period, who flourished about 1190-1225, has left us two splendid paintings, still treasured by the impoverished priests of Daitôkuji, his storks and bamboo stalks, and studies of monkeys. Another pair of *kakemôno* on silk formerly preserved here,— his dragon and tiger,— have recently gone to the Metropolitan Museum of Art, New York. But Muchi's white Kwannon, that inspiration to so many artists, both of China and Japan, still forms one of the greatest treasures of Daitôkuji. Of this sweet-faced Madonna-like creation, Fenollosa says:[34] "This for the first time in art realizes the utmost beauty of condensation and impression in pure line used to express the most tender divinity of womanhood." Promi-

33 Migeon, G. "In Japan." W. Heinemann, London.

34 Fenollosa, E. F. "Epochs of Chinese and Japanese Art." F. A. Stokes, New York.

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nent among Chinese figure designs stands Yen Hui (Ganki), an artist of the Yüan Dynasty (1280-1367). His *rakkan*, and especially his Gamma and Tekkai, have been more admired perhaps than any other of the many paintings of this subject to be met with among the pictorial treasures of Japan. The wild Tekkai, represented as blowing his "double" out of his mouth, is one of the most powerful figure-studies that has survived to us from the Yüan or any earlier dynasty.

THE TEMPLE NANZÊNJI

Nanzēnji, unlike the larger foundation of Daitôkuji, stands well within the limits of the present city. The following story is told regarding the first dedication of a temple upon this most picturesque spot.

It seems that the Emperor Kameyâma (13th century) came to reside in his palace of Higashiyâma, which occupied the very spot upon which Nanzēnji now stands. But a report spread abroad that the building was haunted. The Emperor thereupon commanded the Abbot Yeison of Saidaiji (Nârâ) to exorcise the ghosts. But Yeison failing in his attempt to drive them away, Fûmon, an abbot of Tôfukûji, was commanded to take up his residence in the palace, together with twenty other priests. From that time forth the spirits ceased their uproars.

The Emperor, amazed at the courage and success of Fûmon the abbot, presented him with the palace, and permitted him to dedicate a temple in connection therewith. This is now called Nanzēnji. With the death of Fûmon the posthumous title of Taimin Kokûshi was conferred upon him at the express command of the

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Emperor. And today, one of the greatest treasures possessed by this ancient foundation, consists of a spirited portrait of Taimin from the brush of Tâkuma Eigâ.

The great Kondô Hall of Nanzēnji was recently destroyed by fire and re-erected, but its huge wooden Entrance-Portal still stands among the many trees which make this site one of the most picturesque in or near Kyôto.

Beyond the new Kondô stands the Tenjûan, a rambling cluster of apartments set in a charming little garden of the severely artificial Enshû type.

Rebuilt under the great Shôgun Ieyâsu (1542-1616), this building still contains many famous works of art. Especially remarkable are the sliding-screens by the three most eminent artists of the Kanô School, Môtonôbu, Eitôku and Tannyû.

We first admire Kanô Môtonôbu's series, which consist of Chinese figure designs, birds and flowers painted in light and subdued colours against a rich gold ground. Kanô Eitôku's more glowing Chinese figures are at the end of the first apartment, the two series serving to frame the versatile Tannyû's famous animal sketches, his tiger in a bamboo-grove and tiger drinking, Figure 178, which decorate the *fûsûmâ* of the central room.

In studying these sketches we must remember that Tannyû had probably never seen a real tiger. His ideas of the appearance of that animal were gleaned from studies of the animal-sketches of certain great Chinese painters of the Sung period. Thus his somewhat nondescript feline possesses many of the characteristics of Muchi's famous Daitôkuji tiger, now in the collection of the Metropolitan Museum of Art, New York. We see

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the same long, bony body, with its loose and shaggy skin, its flattened head, prominent eyes and massive jaws. And where Muchi has sketched his famous tiger in a few rapid strokes of the brush, a few deft lines of *sûmi* against the thirsty silk, Tannyû has made use of bold and brilliant colors. Yet the decorative effect of his tawny yellows and vivid malachite greens against a rich gold ground, was all that one could desire. Certainly the encomiums of past generations of artists and critics were entirely justified. And here, somewhat overpowered by such a gorgeous setting, hung Keishôki's *sûmi* sketch (*kakemôno*) of the sixth century Indian patriarch Dâruma, Figure 179. It is a wonderfully virile bit of work, a model of suave fluidity in execution, and one in which that rare artist has succeeded in preserving the best tradition of the Muchi School of the Sung Period of China.

Of the same school, through Nô-ami his father, is Gei-ami's sketch in ink of the goddess Kwannon, Figure 180. In this brilliant little painting we may judge for ourselves how well the Japanese painters of the fifteenth century had caught the spirit of the Chinese masters of Sung.

Here again one may enjoy a masterpiece by Minchô (1352-1431), a superb Shaka, Monjû and Fûgen in red and black on a soft gray (paper) ground. And a brilliant example of Tâkuma Eigâ's work may be studied here in his colored portrait on silk of the ghost-laying Fûmon (Taimon Kokûshi), Nanzēnji's first abbot (d.-1291). As a young man Fûmon became a student of the one-eyed Shôichi Kokûshi, whose portrait, by Minchô, is today one of the grandest paintings of Japan

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(*q. v.*, Tôfukûji). Eigâ's portrait of Fûmon, Figure 181, represents him as clad in his voluminous priestly robes and seated in a low chair. His Chinese shoes rest upon a stool before him. Fûmon is depicted as an aged man, with heavy features, pronounced eyebrows, huge ears and broad, downward-curving lips. Indeed, his head might well have served the artist Eigâ as model for a series of *rakan,* had the painting of such supernatural beings been in vogue at this date. Fûmon wears a muddy-colored robe (once orange) embellished with white *fleurettes* and a golden-brown overrobe trimmed with a wide green border. Over the chair hangs a piece of red brocade ornamented with lotus designs. This rare example of the Tâkuma School of Kamakûra days (13th century) was exhibited on the walls of the Chôsô-in, a dependency of Nanzēnji situated to the left of the Kondô. Beside it hung a copy of that charming but sadly discolored ink-sketch, the "black bamboo," of Chao Meng-chien of Sung, Figure 182, now preserved in the Kyôto Imperial Museum.

A splendid *kakemôno* in color, showing the meeting of two famous patriarchs of Chinese Buddhism, Wei-yen and Liao, bears the signature of that rare Sung artist, Ma Kung-hien (12th century). A *nehansô* or representation of the Buddha's entrance into Nirvâna was attributed to that realist of the Northern Sung period, Chôshikyô.

Perhaps a unique work of art attributed to this early date or to the Yüan period at latest, is a priest's robe composed of soft carmine silk embellished with great square panels of floral designs and tendrils worked in cut gold-leaf. About the edge runs a wide band of spiral

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lotus or peony designs in the same precious material. The floral designs are exquisite and the contrast between the ruddy-stained gold and the luscious amethystine tone of the silk makes this precious relic of the Chinese weaver one of the richest examples of an oriental textile which it has ever been our privilege to see. At times one finds the thinnest of thin bands of this famous brocade used to frame some precious painting, but to stumble across such a superb example as this *complete* robe is a treat indeed. One cannot be impatient at the slow and methodical unrolling and repacking of this treasure, for it is probable that not even in China herself will such a vestment ever be found again.

Of the Chinese pictorial art of the Ming Dynasty (1368-1643), Nanzēnji possesses many examples. Notable among these is Chiang Sung's ink-sketch of a lake with men in boats and wild ducks in flight. The immediate foreground, with great boulders, tender reeds and a storm-bent tree overhanging the bank is very fine indeed. But the artist has failed signally in his attempt to render the misty hills seen in the distance.

Far better is Wan Kuo-chen's monochrome sketch of a gull asleep beneath the jutting curve of a bamboo-set bank.

AWÂTÂ-NO-GÔTEN — (The Awâta Palace)

This ancient foundation dates from the end of the reign of the Emperor Seiwâ, 859-876. And to this site when completed, did Seiwâ retire, after relinquishing the throne in favor of the Emperor Yôzei, 877-884. Most unfortunately, in 1895 many of its buildings were consumed by a fearful conflagration, which destroyed not

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only the palace buildings proper, but many of the gorgeous furnishings for which the site was renowned. Yet, even today, one may form a faint estimate of the undoubted beauty of the original apartments, by a visit to the Shishin-den. This building was re-erected two years after the fire, and in it were arranged the few artistic relics saved from the conflagration. One approaches the site by a short flight of stone steps, over which giant camphor trees cast a welcome shade. The *fûsûmâ* which surround the First Room are decorated in colours on paper with maple trees bright with their autumnal foliage, and contorted pines before which stalk gorgeous pheasants in the brightest of exotic plumage. To the right stands a glorious red maple, whose lichen-covered trunk rises from a rocky bed. Between the jagged breaks and crevices of the rocks, pink and white chrysanthemums nod their heavy heads in dainty clusters. Here again are hilly landscapes, with queer white rocks, and stunted pines clinging at impossible angles, the whole series of rich but subdued designs being thrown against a background of full gold-leaf. These charming, though sadly damaged paintings are from the brush of one of the later Tôsa artists, Mitsunôbu. In this room too, there stands a large single panel screen whose sole decoration consists of a brocade pattern composed of chrysanthemum-rosettes in blue and opaque red, massed against a broken bamboo-trellis pattern in pale green. This screen, and other fragments seen here and there about the apartments, once formed part of a splendid set of *fûsûmâ* or sliding-screens painted by that peer of decorative artists, Kanô Sânraku (d. 1635). By the same artist perhaps is a screen, to be seen in the

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Second Room, a single panel screen embellished with the poetic design of flaming maple leaves floating slowly away upon the quiet waters of a stream. How readily does the mellowed brown of the paper lend itself to this sylvan composition, and how skillfully has the artist scattered his dully glowing shadowings of powdered gold along those lush and verdant banks!

We must wait for another room to see Kanô Eitôku at his best; for his *fûsûmâ* here, of landscapes and pine trees, are sadly battered.

To reach the third chamber we pass the First Gallery. Here one may admire a panel by Gûkei representing warriors holding a splendid white horse. Against the wall stand two rare chests in black lacquer, with the Tôyotômi crest in full and outline-gold lac. Examples of what is known as Kôdaiji lacquer, these two chests date from about 1573-1602.

Beyond stand a pair of screens from the hand of one of the great Kanô artists, Yâsunôbu (d. 1685), more popularly known as Hôgen Yeishin, and with Tannyû and Nâonôbu, one of the three gifted sons of Takanôbu. In these Yâsunôbu has given us a charming winter scene in Chinese style. The general scheme is worked out in *sûmi-yé* enriched with gold-powder, and the Chinese figure designs are touched here and there with hints of transparent wash pigments. The effect is soft and poetic in the extreme; more in the style of the tender Nâonôbu than in that of their grandly forceful, though perhaps less romantic elder brother, Tannyû.

On either side of a large bronze *kôrô* or incense-burner, Chinese of the fifteenth century, stand two examples of the coral-red lacquer (*negôro-nûri*) of about the

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Tôyôtômi Period, 1573-1602. Beyond these again stand a pair of screens by Kanô Tannyû, 1602-1674, in which that prolific artist has depicted birds seeking shelter from the biting winter wind. The artist has touched these deft ink sketches with light wash-color as if he sought to relieve the simple black and white from all danger of coldness.

Near by rests a small but ancient bronze bell, Chinese (?) workmanship of the T'ang Dynasty (8th century). It is reputed to have belonged to the Abbot Jikâku Daishi, 794-864. Like Kôbô Daishi, the saint of Kôya, Jikâku is said to have left his native shores for a time, in order to gain religious instruction in the great monasteries of the T'ang capital Hsian, the modern Siangfu in Shenshi Province.

That rare and delightful artist, Ganki, is ably represented here by brilliant figure designs of Chinese ladies and children, two charming groups, painted upon large folding screens, and bright with the rich color so characteristic of this artist, and of the period in which he lived. For Ganki was of the Gen or Yüan School, 1280-1367, a school that revelled in glowing color. And yet, in spite of the somewhat harsh brilliancy of tone, now, happily, somewhat mellowed by age, how inexpressibly charming are these dainty *lange eleijen;* how naturally are grouped the romping bands of half-clad children! These are the real Chinese children, as we ourselves have seen them! Chinese children? Nay, the dear little cherubs of Bourg; the *putti* of Mantegna; the loves of Albani — childhood itself!

One mischievous little chap seems to be smiling down upon a ridiculous Sanda *céladon* incense-burner in the

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form of a thin and hungry-looking monkey. This is displayed with much pride, as having belonged to the Emperor Gô-Mizunô-ô, 1612-1629. Other minor treasures are the walking-sticks of the Empress Gô-Sakûra-machi, 1763-1770, capped with doves in gold lac, and a black lacquer flute, which belonged to the unfortunate Emperor Gô-Daigô, 1319-1339.

On leaving the gallery for the rooms beyond, we may pause to admire the many doors painted by Sumiyôshi Gûkei. The quaint designs represent scenes from the remarkable yearly procession of the Gion Festival of Kyôto, a festival that takes place at Gion-nô-Yashiro, upon the seventeenth and twenty-fourth days of July, in honor of one of the primitive Shintô gods of Japan, the impossible Susan-nô-ô.

But Sumiyôshi Gûkei is seen to better advantage in Room Three, in his *fûsûmâ* depicting brilliant malachite-green pines growing beside a deep blue stream, and thrown into strong relief against a background of full gold-leaf. The effect is startling in the extreme, and would not be considered for a moment outside of Japan. And here hang two *kakemôno* by Sumiyôshi depicting, in Tôsa style, the story of the life and adventures of Kenshin Daishi or, as he is more popularly known, Shinran Shônin, 1173-1262.

Room Four is surrounded by sliding-screens decorated in colors and gold by Shimâda Kâzue-nô-Kâmi. The designs depict wild ducks alighting, resting upon or rising from the waters of a deep pool. To one side, a group of ducks are seen swimming about, below the overhanging branches of a splendid *matsu*-pine. Opposite is an unusually deft and skillful panel, showing a

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fine affectation of careless care, a flock of swallows in rapid flight.

Room Five contains what may be termed a memorial-chapel, for here, on a raised dais, stand the small funerary tablets of Reigen and other Mikados. They are ranged on either side of a gilt-wood statuette of Amidâ. The chamber being sacred to the memory of Imperial ancestors, access to it is not readily obtained. But a mere hasty glance at this rarely beautiful figure will well repay the effort. In grace of pose and beauty of expression; in the extreme delicacy of its modelling, and in the handling of the softly pleated ramifications of its clinging draperies, this small but exquisite figure may well rank high, as one of the most sensuously beautiful statues ever produced by a Japanese sculptor, in the style of esoteric Buddhism. Though far later in date we are not surprised that temple tradition would attribute it to the artist-priest Eshin Sôzu, 942-1017. Yet this splendid little example of early wood-carving is not the sole treasure of the chamber. Its sliding-screens, to left and right, are bright with gorgeous figure and landscape designs, from the brush of the founder of the Kanô School, Môtonôbu, 1476-1559. In these richly colored designs superbly relieved against a background of full gold-leaf we may note the deft and flexile handling of the brush, painstaking attention to detail, and boldness of conception that have made the art of Kô-Hôgen so widely and so justly renowned.

In Room Six, a small chamber, Kanô Eitôku has painted a series of charming figure and landscape designs, in the style of the Chinese artists of the T'ang Dynasty. We say in the *style*, for Eitôku, like Môto-

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nôbu, his gifted grandparent, having thoroughly familiarized himself with the works of the ancient Chinese masters, had evolved a style of painting with a character all its own. Eitôku was born in 1543, and died in 1590. His marked ability caused him to be early attached to the court of Taïko Hideyôshi, where he soon became the leader of that brilliant school of gorgeous decorators which we associate with the name of the Taïko's superb, but alas, vanished "palace-of-pleasure," the Mômoyâma at Fûshimi.

Room Seven is again taboo. Yet we may admire Kanô Jûseki's *fûsûmâ* embellished with a quaint salmon-scale design, and floral sprays in soft colors relieved against a gold ground. This little chamber was a favorite retreat for the Emperor Reigen (17th century), and here is reverently preserved a square mat upon which he was accustomed to sit.

Room Eight is a gorgeous little chamber, possessing *fûsûmâ* by several artists of the Kanô School. Here are gay boating scenes in brilliant colors and gold by Tôsun, and a good example of Tannyû's art, a large *tôkonôma* decorated in colors on a gold ground with a gnarled and stunted pine tree and dashing water-fall. Upon the deep blue waters of a pool, somewhat removed from the surging waters of this foaming cascade, a charmingly realistic group of ducks are preening themselves, hunting food or resting motionless, as if dozing.

Tannyû Môrinôbu was the eldest of the three gifted children born to Eitôku's son Takanôbu, himself an artist of no mean ability. And as the genius of Môtonôbu lapsed a generation to blaze once more in the mind of his grandson Eitôku, so in the brain of Tannyû, and not

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Figs. 173-175. Idealistic Portraits in Sûmi and Wash Colours of the Buddhist Saints Rinzai, Dâruma (centre), and Tôkushan. By Sôga Jâsoku (d. 1483). "Kyôto Imperial Museum Publications."

Fig. 176. Tea Room Designed by Kobôri Enshu, 1577-1646. Kôhôan, Daitôkuji, Kyôto.

"Nippon Seikwa."

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Fig. 179. Idealistic Portrait in Sûmi of Dûruma, the Indian Patriarch. By Keishôki (Late 15th Century). Nanzênji, Kyôto. "Imperial Museum's

Fig. 180. Kwannon. Sûmi Sketch by Gei-ami (15th Century). Nanzenji, Kyôtô.

Fig. 178. Paintings in Colours and Gold on Fûsûma. Tiger in the Bamboo Grove. By Kanô Tannyû, 1602-1674. Nanzenji, Kyôto. Tajima "Selected Relics."

Fig. 177. Painting in Sûmi on Paper. Attributed to the Chinese (Sung) artist Lo Chuang (12th Century). Ryûkô-in, Daitôkuji, Kyôto.

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in that of Takanôbu his father, was the gift of form and color revivified, and carried again to that high level of excellence established by their common ancestor, the great Kô-Hôgen, Môtonôbu.

With his brothers Nâonôbu and Yâsunôbu, Tannyû made himself familiar with the works of the old Chinese masters of the T'ang, Sung and Yüan Dynasties. And though much of Tannyû's marvelous skill in the handling of the brush is due to his study of the technique of Môtonôbu, who indeed preferred the Sô-Gen [85] schools, Tannyû chose to model his art upon that of the masters of the T'ang Dynasty. In this he followed both Eitôku, his grandfather, and Sânraku, the golden painter, first perhaps of those gorgeously unrestrained decorative-artists of the Mômoyâma school.

Kanô Eitôku is represented here by two *fûsûmâ* with Chinese figure designs in rich colors against a full gold background. Tannyû's brother, the dreamy Nâonôbu, 1607-1651, is badly exemplified in a series of *fûsûmâ* embellished with lifeless quail designs, if indeed Nâonôbu ever painted them, and we have our doubts.

A door at the end of the corridor beyond furnished a delightful study of a monkey by Kanô Tannyû, and in the Second Gallery the same artist has depicted, upon golden *fûsûmâ* a design representing an aged beggar and his trained monkey. Here also stand two rare Chinese folding-screens, of early Ming date (15th century), decorated in brilliant colors on silk (now somewhat blackened by incense-fumes) with designs of ladies and noblemen of the Chinese court. In the corner stands a

[85] Japanese term for the period covered by the Sung and Yuan Dynasties, 960-1367.

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beautiful lacquer *hibâchi* and rack, in lustrous black lacquer decorated with the chrysanthemum crest in gold. Both formerly belonged to the Empress Gô-Sakûramachi, 1763-1770. Door-paintings well-nigh destroyed by age and neglect are here shown, and attributed to the hand of Kanô Tannyû.

Room Nine is another gorgeous little apartment, with *fûsûmâ* embellished with floral designs and rich with clouds of gold-powder and full gold-leaf. The *tôkonôma*, by Kanô Tannyû, with its tastefully executed chrysanthemum designs in red and white against a background of dully gleaming flakes of gold, is especially charming, both in composition and color. Kanô Eitôku's six splendid *fûsûmâ* of Chinese figure designs are well-preserved and brilliant examples of that artist's love of bright color and gorgeous background. For these graceful and richly draped figures are depicted in the full palette of the master, relieved against a gold ground stained to a ruddy richness that must have delighted his pupil, Sânraku.

In Room Ten we see more of Kanô Eitôku's (?) art, Chinese ladies preparing silk, and working at the loom, while four *fûsûmâ* beyond, from the hand of Kanô Tôshun depict one of those delightful Chinese subjects, the meeting of aged litterati, by the side of a swiftly running stream.

And the beauty of the Awâta Palace garden is proverbial. Especially is it noted for its gorgeous azaleas, seen at their best during the last few days of April. Equally enthusiastic are the praises expended upon its huge peonies, which usually make their appearance about the first week in May. One half of this delightful garden was laid out from the designs of Sô-ami, painter, land-

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scape-gardener, and priest of the Zen, or contemplative sect of Buddhism. The upper half, with its splendid view overlooking the city, was designed by the equally famous Kôbôri, lord of Enshû, a connoisseur, leader of *châkai,* and an æsthetic landscape-gardener of note. As we have already seen, Kôbôri was attached to the courts of Hideyôshi and Ieyâsu (16th century).

Sô-ami's garden Figure 236, embraces the little pond with its curved stone bridge, and slender lantern buried in crimson azaleas. To reach Kôbôri's section we pass along a path formed of large blocks of stone, and green with moss, until we suddenly come upon the burning hedge of fiery crimson, orange and deep magenta azaleas for which the spot is so famed. Overshadowing a great stone lantern presented by Hideyôshi hangs a thick wistaria arbor, a cascade of tumbling white and purple flowers. One may climb up among the azaleas for the view over the city, and pass below the kûra or "store-house" to the Tea-kiosk. The *fûsûmâ* of the two larger rooms here are decorated with restrained *sûmi-yé* landscape designs by Sô-ami, and studies of wild ducks by Mâruyâma Ôkyô, 1733-1795.

In the art of Okyô we are confronted with still another art school sprung from Kanô, but a school that became essentially *realistic.* Though Ôkyô was thoroughly familiar with the methods and aims of other schools, he had evolved a style essentially his own. The fidelity to nature in the lazy action and indolent grace of some of Ôkyô's superb carp, represented as swimming in clear and pellucid water, designs simply indicated by a few pure curves of his light and flexile brush, are revelations of delicate pencilling. From this real-

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istic school of Ôkyô, sprang Sôsen, the inimitable painter of monkeys, Chikudo, the tiger painter, and other famous artists whose names today are household words. With the Mâruyâma School, the mannered and fantastic style of Kôrin disappears; the harsh and garish colors of Jâkûchiu pass into the oblivion which ultimately awaits them; the barbaric splendors of the Mômoyâma school are entirely ignored.

KINKAKÛJI (RÔKÛÔNJI)

Kinkakûji, the "Golden-storied Pavilion," represents one of the extravagances of the luxury-loving ex-Shôgun Yôshimitsu Ashikâga (d. 1408). We say *one,* for during the shôgunate of that much maligned old despot, extravagance seems to have been the order of the day, and that in spite of special laws to the contrary.

Thus one reads of his pilgrimages to various shrines and temples or to places famous for the natural beauty of their surroundings, journeys conducted on the most lavish scale and at tremendous outlay. The building and repairing of temples and palaces at this time recall the days of Shirakâga or those of the fanatical Shômu. Indeed, in speaking of Kyôto, as Yôshimitsu left it, a writer of the fifteenth century says:[86] "The finest edifices were of course the Imperial Palaces. Their roofs seemed to pierce the sky and their balconies to touch the clouds. A lofty hall revealed itself at every fifth step and another at every tenth. In the park, weeping willows, plum trees, peach trees and pines were cleverly planted so as to enhance the charm of the artificial hills. Rocks shaped like whales, sleeping tigers, dragons or phœnixes, were

[86] Quoted by Captain Brinkley, "Japan," Vol. II, pp. 55-56.

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Fig. 184. The Kinkakûji or "Golden-Terrace-Pavilion." Erected by the Ashikâga Shôgun Yôshimitsu in 1397.
Rôkuônji, Kyôto. Photo by the Author.

Fig. 181. Portrait in Colours on Silk of the Abbot. Taimin Kokûshi (Fûmon). Attributed to Tâkuma Eiga (14th Century). Nanzênji, Kyôto.
"Tajima Selected Relics."

Fig. 182. Sûmi Sketch of Bamboos. By the Chinese (Sung) artist Chao Meng-chien (Early 13th Century).
Nanzênji, Kyôto.

Fig. 183. The Kinkakûji or "Golden-Terrace-Pavilion." Erected in 1397 by Ashikâga Yôshimitsu.
Rôkuônji, Kyôto. Photo by the Author.

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Fig. 185. Landscape in Sûmi on Paper. Attributed to Shûbun (15th Century).
Rôkuônji, Kyôto.

Fig. 186. Tea House. Erected from Design by Kanamori Sôwa (17th Century).
Rôkuônji (Kinkakûji) Kyôto.

Fig. 187. The Togûdô Hall of Jishôin or Ginkakûji Retreat of the Ashikaga Shôgun Yôshimasa (15th Century).
"Nippon Seikwa."

Fig. 188. Memorial Statuette in Painted Wood of Ashikâga Yôshimasa (15th Century).
Jishôin (Ginkakûji), Kyôto.

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placed around the lake where mandarin ducks looked at their own images in the clear water. Beautiful women wearing perfumed garments of exquisite colors played heavenly music. As for the Flower Palace of the Shôgun, it cost six hundred thousand pieces of gold (about a million pounds sterling). The tiles of its roof were like jewels or precious metals. It defies description. In the Tâkakûra Palace resided the mother of the Shôgun and his wife. A single door cost as much as twenty thousand pieces of gold (32,000 pounds). In the eastern part of the city stood the Karâsu-maru Palace, built by Yôshimâsa during his youth. It was scarcely less magnificent. Then there was the Fûjiwâra Palace of Sânjo, where the mother of the late Shôgun was born. All the resources of human intellect had been employed to adorn it. At Hino and Hirohâshi were mansions out of which the mother of the present Shôgun came. They were full of jewels and precious objects. Even men that made medicine and fortune-telling their profession and petty officials, like secretaries, had stately residences. There were some two hundred of such buildings, constructed entirely of white pine and having four-post gates (i. e., gates with flank entrances for persons of inferior rank). Then there were a hundred provincial nobles, great and small, each of whom had a stately residence, so that there were altogether from 6000 to 7000 houses of a fine type in the capital."

Yôshimitsu is famous as a great patron of the arts, as a student and lover of all things Chinese, both literary, æsthetic and historical. And the Kinkakûji represents the ex-Shôgun's partiality for Chinese culture, for in this very villa-temple, Figure 196, he sought to reproduce

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one of those lake-set villas of the ancient Chinese Emperors, such a palace as that of the great Sung Emperor Hui-tsung, which stood among giant pines and other conifers immediately above beautiful island-dotted Lake Seiko, a body of water famous alike in Chinese art and literature.

Our first impression of the golden-pavilion today is often one of disappointment. This feeling is due in part to the Yüan-like simplicity of the lines of its gray-bleached woodwork, and to the dilapidated aspect of its damaged interior. Then too, the gleaming tiles, imperial yellow in tone, which once graced its sloping roof, have long since disappeared, as have the former brilliant decorations of its walls and ceilings. Yet, much of the charm of this famous spot still remains, owing to the beauty of the miniature Seiko Lake beside which the villa stands, and the grandly contorted pines and variegated shrubs which surround and frame it. For Yôshimitsu's three-storied pavilion is built well out upon the edge of a flashing body of water, above whose silvery reaches giant conifers fling wide their lichen-covered branches. Along its rocky shores are *junsai* flowers in wildest profusion, while deep in the shaded nooks and rocky crevices great carp await the clapping of hands to rise lazily in search of the bread which visiting Japanese never fail to provide.

One of the best views of the pavilion is obtained by descending to the water's edge at the extreme (left) boundary of the grounds. Here, upon a sunny day, it appears perfectly mirrored in the silvery waters. Still another and perhaps an even more picturesque view is that from the far side of the lake, where the mirrored

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pavilion is flanked on the one side by gleaming waters dotted here and there by tiny pine-clad islets, on the other by the ruddy shaft of a magnificent pine which, springing from the mossy bank, hurls its nobly curving trunk far out above the flashing water, Figure 197.

Within, the pavilion contains little of interest, though three small gilt-wood statues of Amidâ, Seishi and Kwannon which smilingly welcome one, are fortuitously attributed to the sculptor, Ûnkei, who flourished somewhere about the period extending from 1180 to 1210 A. D.

Here too is a memorial statue of Ashikâga Yôshimitsu himself, in which the old "*King of Japan,*" is represented with the shaven head and wide robes of the priesthood. The expression of the face is keenly alert, restrained, vulture-like. And in matters artistic, vulture or bird of prey he was. For his æsthetic appetite could only be fed by those Chinese paintings and other works of art with which the yearly embassies from the Chinese capital kept him supplied. Aping the Sung Emperor Hui-tsung, this great scion of the house of Ashikâga gathered Chinese paintings by the thousand, until Kinkakûji became a veritable Art Museum.

Yôshimitsu was no doubt familiar with paintings in the Sung style as conforming to Zen symbolism. Many of the Chinese Zen priests invited to Kamakûra by the Hôjô (*q. v.*, Kenchôji) had painted in that style. But the study of this vast collection of Chinese paintings revealed to Yôshimitsu and the art-critics, or *dobôshu* which he had gathered about him, the full meaning of this new phase of art, this supremely poetic and suggestive art in which truth to nature and religious symbolism were happily blended. As we have said, this interpreta-

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tion of the new art was due to the doctrines of the Zen or "meditative sect" of Buddhism, to whom the contemplation of nature in all her varying moods might happily symbolize the trials and aspirations of the human soul. Thus, Zen painters were wont to portray some such theme as a storm-swept mountain fastness, where giant crags springing high into the electrically charged air seemed, to mortal eyes at least, to be lost in the gloom and terrors of a tempestuous night. A common subject with the Zen symbolist was the fierce attack of some broad-winged eagle upon the huddled form of a frightened heron. Here the heron typified the human soul; the hurtling bird of prey, the many dangers that ever threaten to overwhelm it. And certainly at Kinkakûji the followers of this movement might find many a charming subject. Indeed, the view from the third story of this pavilion itself must have provided innumerable possibilities. It requires no vivid stretch of the imagination to see the ex-Shôgun, with Nô-ami or Minchô, seated at its upper balcony and enjoying, as only a Chinese or Japanese of the Old School could, the various aspects of this charming retreat as revealed at different times and seasons.

There is that tenderly poetic period when the soft mists of spring form and melt and form again among the pines that stretch from the lake's edge far back to Kinûkâsayâma, scene of Ûda's folly. Then follow the great full moons of summer that seem to float upward in the bluish haze of evening, until their full orbs — now full rose-pink, now brilliant silver — tremble in reflected glory upon the *shâkudo* surface of the lake below. Later, they might enjoy the changes in the glorious autumn foliage

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or welcome the first great snowflakes that touch caressingly the heavily-budded camellias or fall in miniature avalanches from the yielding boughs of Kinkakûji's famous pines.

Of Yôshimitsu's great collection of Chinese paintings, and of the new art movement as practiced here by the followers of what has been called the Kinkakûji School, Fenollosa has this to say:[37] "Kinkakûji, Yôshimitsu's special erection, was not only a villa and a palace but a temple, with specially officiating priests, who mingled with lay scholars like former priests at Hangchow.[38] The great school of art at Kinkakûji, however, was not directly under a priestly painter, but a great lay scholar . . . who, in company with the Shôgun himself, directed the work of critics and students. This was Nôami, who had already studied under Zen priests, in the earlier age, and was best prepared to criticize the splendid mass of old Chinese works, which were making of the Ôyei era a new Senkwa.[39] What a wonderful revelation it must have been, to stand with Yôshimitsu, Nôami, and the Zen priests, watch the opening of the precious invoices, and join in the discussion as to whether the unclassified creations of Gôdôshi, Zēngettsu, Ririumin, Kisô, Bayen, Kâkei and Môkkei were to be called genuine, or only Sung, Yüan, and Ming copies! The treasures brought over to other Zen temples also were submitted to the same board of experts. It is upon their decision, handed

37 Fenollosa, E. F. "Epochs of Chinese and Japanese Art," Vol. II, pp. 68-69.

38 Capital of China under the Southern Sung after the conquest of North China by the Kin-Tartars in 1126. The Kins set up their capital near the present city of Peking.

39 Making of the Japanese year-period Ôyei (1394-1428) a rival artistically, of the Chinese period Senkwa (1119-1125) of Northern Sung.

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down to us through the traditions of the early and late Kanô schools, that the world's knowledge of the greatest Chinese art will have ultimately to rest. The data for a substantiated revision of their view will never be forthcoming; for they had thousands of examples to inspect where we can know but a few tens."

Upon the low ceiling of the upper chamber of Yôshimitsu's pavilion one may still trace the faded remains of Buddhist angels, and floral designs painted by Masanôbu, who with his far more gifted son, Môtonôbu, has been called the founder of the Kanô School. This decoration was of course painted subsequently to the erection of the building in 1397; for Masanôbu worked during the latter half of the fifteenth century. However, some idea of the original glory of the place may be imagined now that the Japanese Government has repaired the room panels by renewing the full gold-leaf with which its walls were formerly covered.

The Hondô, which dates from the seventeenth century, stands to the right of the entrance, Figure 196, right. Its reception rooms are surrounded by charming *fûsûmâ* paintings by Yôshimitsu's "court painter," art-critic and æsthete, Nô-ami. The designs represent tender landscapes and bird-studies, ink-sketches executed in the style of Southern Sung and in brushwork imitative of the great Chinese artist, Muchi. Another series of sliding-screens were painted by Kanô Tannyû (Môrinôbu) (1602-1673), a series of figure studies representing one of the most popular subjects with both the Sesshû (Unkôku) and Kanô Schools — the Chinese Sages in the Bamboo Grove. Here Tannyû seems to be working in Hsia Kuei's roughest manner, and one feels that the series may have

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been undertaken after Tannyû had completed his many transcripts, those of grand old Chinese masterpieces that had perished during one of Kyôto's innumerable fires.

In the near-by Shô-in, there is preserved a series of *fûsûmâ,* drawings in sepia, from the hand of a more modern artist, Ito Jâkûchu (1716-1800). The designs represent certain of those studies of cocks and hens for which Jâkûchu is today so famous. To us, the series of ink-sketches is in no way remarkable; indeed, we fail to see what has prompted the present cult for this barnyard realist. His chief works, that set of thirty large *kakemôno* now owned and recently exhibited by the Imperial House, are typical expressions of his complicated designs, gaudy color, and brutal harshness.

Eccentricity of design is carried to an extreme in the folding screens of Ogâta Kôrin (1660-1716), of whose art the Shô-in possesses at least one striking example. Though he belonged, strictly speaking, to the Tôsa School, Kôrin's genius manifested itself in an entirely novel direction. Flourishing as it did under the ostentatious Genrôku Period (1688-1704), Kôrin's art sought to catch the eyes of the luxury-loving nobles of that short but ever-famous era. The abnormally mannered and boldly colored designs which he threw alike upon metal, lacquer, wood, silk and paper, appealed strongly to the fickle taste of the day. At this time lavish display and magnificence of appointment had suddenly become the vogue in and about the capital. And it was through these odd designs, impressionistic and whimsical to a degree, that Kôrin sought to catch the eye of the splendour-loving bucks of the day.

What a change from these bold, yet ever pleasing

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screens of Kôrin, to Sô-ami's soft and poetic landscape! Here the last and most tender of the three versatile *ami's*[40] has bequeathed to us one of his most beautiful conceptions of pure landscape. Though painted in the severely simple style he so often affected there is little of that influence of Muchi with which his art is commonly impregnated. It may well be one of the early achievements of the artist, painted perhaps under the critical eye of Geiami, his father, during his novitiate at Kinkakûji, and before he reached the full plenitude of his powers under Yôshimâsa at Ginkakûji. Here too is kept a famous ink and wash-color sketch by Shûbun, Figure 185, a light and poetic little *kakemôno* in which the artist has depicted a tiny lake, waterfall, villas, and winding road, shut in among towering crags that seem to float in silvery mists. More precious still are Minchô's figures of the "Three Founders"[41] in which that master-painter of Tôfukûji shows, as indeed is often the case in Minchô's figure-studies, the influence exerted by his careful study of the art of that giant among Chinese painters of Northern Sung, Li Lung-mien. The paintings were doubtless completed here, for Minchô (with Nôami) acted as instructor in painting to the builder of Kinkakûji, Yôshimitsu himself.

Here again, somewhat eclipsed by the many paintings of the newer faith, a faded Amidâ gazed down upon us from its blackened and age-stained silk. It almost seemed that the gold-leaf composing this figure of the

40 No-ami, Gei-ami and Sô-ami, three famous artists, art-critics and æsthetes of the fifteenth century.

41 Shaka, founder of Buddhism, b. 568 B.C.; Confucius, advocate of socialism, b. 550 B.C.; and Laotze, advocate of individualism, flourished 580-530 B.C.

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Fig. 189. Fûdo. Colours on Silk. Attributed to Chishô Daishi (9th Century), but probably Chinese.
Kongôbûji, Kôyasan.

Fig. 190. Portrait in Colours on Silk of the Abbot Gonsô (8th Century). By an Unknown Artist of the Ninth (?) Century.
Fûmon-in, Kôyasan.
Tajima "Selected Relics."

Fig. 191. Painting in Colours on Silk. Amidâ and Attendants Descend Upon the Clouds to Welcome the Souls of the Blessed. By Eshin Sôzu, 942-1017. Hachimankô, Kôyasan, Tajima "Selected Relics."

Fig. 192. Bishâmon. Colours on Silk. Unknown Artist of the early Kôsé School Working in T'ang Style.
Ḳôdai-in, Ḳôyasaṇ.

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Fig. 193. Nâgarâja the Serpent King. Colours on Silk. Attributed to the Priest Jôchi, Late Fujiwâra Epoch, 1072-1155.
Kongôbuji, Kôyasan.

Fig. 196. The Shintô Deity Niwatsu-himé. By an Unknown Artist of about the Thirteenth-Fourteenth Centuries.
Kongôbûji, Kôyasan.

Fig. 195. Fûdo. Colours on Silk. Attributed to the Priest Gwangyô. Kamakûra Period (13th Century). Kôyasan.
Tajima, "Selected Relics."

Fig. 194. Yâkushi Trinity and Demigods. Unknown Artist, but about Late Fûjiwara Epoch, 1072-1155.
Yôchi-in, Kôyasan.

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gracious deity was all that kept the painting from crumbling to dust before our very eyes. This is not to be wondered at, if we may believe the priestly attribution to the artist Eshin Sôzu, a famous Buddhist abbot who was dead and buried some fifty years before William and Harold fought at Hastings.

We have spoken of Yôshimitsu's attempt to found a school of art modeled upon that of Sung, which in itself might well set him among the great men of his time. But, further than that, under him the Nô-drama was first acted, and the codification of the tea-ceremony begun. Even today, at Kinkakûji, the priestly guide points out various spots in the little grounds where some tea-rite was celebrated. And one should visit the little tea-room, Figure 186, not of Yôshimitsu's time, to be sure,[42] but built after the plans of one of the most famous *châjin,* Kanamôri Sôwa. The quiet seclusion of the site and the startling simplicity of its "three-matted" interior are characteristic of the superrefined code of the dilettante of the seventeenth century.

GINKAKÛJI

The ancient Chinese sages have said that a poem is a painting without visible shape; a painting is poetry put into form.

To the extreme northeast of Kyôto lies the tree-embowered cluster of gray-roofed buildings, comprising the Jishô-in, Tôgudô Hall, and Ginkakûji. Of these the Ginkakûji was erected in the year 1479, by Yôshimâsa, eighth and last of the really great Shôguns of the Ashikâga family. Of him Murdock has this to say:[43] "From

42 Detached tea-rooms were first erected by Sen-no Rikyu, the great *chajin* of Hideyôshi's day, 16th Century.

43 Murdock, James. "A History of Japan." Vol. I, p. 621.

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first to last, he was an æsthete and a dilettante. From the single fact that art, and especially pictorial art, was one of his chief interests, and that he patronized artists in a princely way, he has been called a Japanese Medici. But this is doing a serious wrong to the great rulers of Florence, for of their vigorous and robust qualities, their power of work, their many-sided ability, Yôshimâsa had nothing. He had all Yôshimitsu's craze for pomp and magnificence, and more,— and although the financial position of the State was now as desperate as it had been sound in Yôshimitsu's time, Yôshimâsa would persist in aping his grandfather's extravagances. Immediately after the war of Ônin (1467-1477), he set to work to immortalize himself by the erection of the Ginkakûji as a rival or fellow to the Kinkakûji, while he was also responsible for other structures, all magnificent, but all unnecessary or worse at the time. In his Ginkakûji, he gave his 'châ-nô-yû' parties, his 'incense-comparing' parties, his 'poem-comparing' parties — refined frivolities, innocent enough as mere pastimes perhaps, but not so innocent when they became the main interest of the man responsible for the administration of a great Empire, which was proceeding swiftly along the downward path to disintegration, if not actually to ruin. And harmless too perhaps, compared with the drinking bouts and foul debauchery, in which His Highness habitually indulged. In the midst of one of the greatest battles in 1467, Yôshimâsa had held high revel in his Palace. Like Nero he evidently enjoyed the spectacle of 'the earth being mixed with fire' in his lifetime."

During Yôshimâsa's Shôgunate the Empire was seething with armed strife. Kyôto was reduced to a

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mass of charred timbers, while famine and taxation, or more correctly, extortion — made the life of the humble tiller of the soil a veritable hell on earth. It is said that for a time at least, even the self-indulgent Yôshimâsa felt the pinch of poverty. For tradition has it that he was actually driven to pawn his armour in order to raise enough money to defray the expenses of the accouchement of his Consort. But for him things soon took on a brighter turn; and we presently find him squandering vast sums upon temples, shrines, palaces and objects of art. Again there seems to be little thought in his mind of the frightful destitution, the horrors and abuses that were going on all about him. We read that in the year 1461, when in the course of two months as many as 80,000 people perished of plague and famine in Kyôto alone, Yôshimâsa continued to imitate his greatgrandfather, Yôshimitsu, by the erection of gorgeous shrines and palaces and the spending of fabulous sums upon paintings and other works of art. A satirical poem from the tender-hearted Emperor, Gô-Hanâzôno, caused him to give up his "incense-comparing" parties long enough to see that some slight doles of rice were issued through the Metropolitan Temples; but this soon ceased and nothing further was attempted to relieve the fearful distress.

In matters artistic the old spirit of Yôshimitsu seems to have been revivified in the breast of his grandson, Yôshimâsa. In a former chapter, when discussing the Kinkakûji, of Yôshimitsu, we stated that the Zen, or meditative Buddhists, enjoyed special favor under the Shôguns of the great house of Ashikâga. This favor was continued under Yôshimâsa. Six great Zen temples

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sprang up, of which by far the most powerful was the Nanzēnji, Kyôto (*q. v.*). Having relinquished the Shôgunate, in 1472, to the Tôkyudô Hall, Figure 187, came Yôshimâsa after the disasters and horrors of the great succession war of Ônin, when temples, monasteries, and a great part of Kyôto itself went up in flames. Here in 1479, he built the "Silver-terraced Pavilion," which still overlooks the charming little lake-set garden, designed by Sô-ami, artist and æsthete. Ôgûri Sôtan decorated its walls, being helped in the work by his pupil, Kanô Masanôbu. And here Yôshimâsa attempted to carry on the work of his grandfather by adding to the already vast collection of Chinese paintings, and other works of art, gathered by Yôshimitsu. In fact, he may be said to have rounded out the collection, since to the innumerable pictorial treasures of T'ang, Sung and Yüan, Yôshimâsa added the best of the masters of early Ming.

In the Tôkyudô Hall, his days were spent in æsthetic revel; in criticising and cataloguing the works of art; in progresses to the various shrines, temples and picturesque places of interest throughout his Empire; in incense-parties, flower-parties, poem-parties and tea-parties. The tea-ceremony at this time had a well-established code of etiquette. It took place in a small room commonly designed to accommodate five people and furnished in the simplest manner. In this case the simplicity was studied, for it sought to indicate the bare chapel of the Zen monk. Similarly, the painting which hung in the alcove (*tôkonôma*) and the flowers so tastefully arranged in some ancient bronze or copper vase below the adjacent *chigai-dana,* suggested the daily offering at the shrine of Shaka, or more commonly, of

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Fig. 197. The Shintô Deity Kâriba-Myôjin. By an Unknown Artist of about the Thirteenth-Fourteenth Centuries.
Kongôbuji, Kôyasan.

Fig. 198. Kôbô Daishi After his Transformation into Buddha Mahavairocana. Early Kamakûra Period (12th-13th Centuries).
Zenju-in, Kôyasan.

Fig. 199. Screen-Painting in Colours and Gold on Paper. Cocks and Hens. By Sôga Chôkuan (d. 1614).
Hôki-in, Kôyasan.

Fig. 200. Screen-Painting in Sûmi and Wash Colours on Paper. By Tôyeki, Sesshû School of the Seventeenth Century.
Saizen-in, Kôyasan.

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Fig. 201. Pocket Shrine. Wood, Carved. Said to have been brought from China by Kôbô Daishi (806 A. D.). Chinese, T'ang or Earlier. Kongôbûji, Kôyasan.

Fig. 202. Pocket Shrine. Wood, carved. By Jôchô or his School (12th Century). Henmyô-in, Kôyasan. "Nippon Seikwa."

Fig. 203. Statues of the Gôdais on Wood, painted. Attributed to Unkei. Flourished 1180-1210. Kongosammai-in Kôyasan. Tajima, "Selected Relics."

Fig. 204. Kinkâra. Wood, painted. Attributed to Unkei. Flourished 1180-1210. Kongôbûji, Kôyasan. Tajima, "Selected Relics."

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Dâruma, founder of the Zen sect. Indeed, the very act of tea-drinking was borrowed from the Zenshu, who are said to have been in the habit of drinking bowls of tea in order that they might prolong their arduous nocturnal studies and meditations.

To partake of the sacred rite of tea-drinking, one was ushered to the little *machiai* or covered portico. The charming views of the host's garden, as seen from this vantage point, were supposed to dispel all thoughts of mundane affairs. Indeed, so skillfully arranged were its miniature lakes, mountains and waterfalls, that it was a hard matter to realize that less than a hundred feet of garden shut one off entirely from the life and activity of the great and busy capital. As the guests slowly approached the tea-room proper, treading the moss-covered and irregularly regular stone steps of the *rôji*, their thoughts had become spiritualized; for a time at least the trials and petty troubles of the outside world were forgotten. To assist in the impression of aloofness one great master-gardener founded his idea of the effect to be aroused in the heart of his guest upon the typically Zen lines of the poem:

"A cluster of summer trees,
A bit of the sea,
A pale evening moon."

Thus would he create "the attitude of a newly awakened soul still lingering amidst shadowy dreams of the past, yet bathing in the sweet unconsciousness of a mellow spiritual life, and yearning for the freedom that lay in the expanse beyond." And yet, this effect must ever be achieved by a happy blending of the beautiful and the natural. The story of Rikyû's son happily illustrates the

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point in question. The boy had swept, watered and weeded the great *chajin's* garden and humbly presented himself before his father with these words: "Father, there is nothing more to be done. The steps have been washed for the third time, the stone lanterns and the trees are well sprinkled with water; moss and lichens sparkle; not a twig, not a leaf, have I left upon the ground."

"Young fool," said Rikyû, "that is not the way a garden path should be swept." Whereupon Rikyû stepped out upon the path, shook a tree and scattered over the gleaming stones a dazzling carpet of brilliant-hued maple leaves.

The guest, if a *samurai,* left his swords upon the sword-rack, and crawled through a three-foot aperture, which conducted to the tea-room proper. Well has this chamber been named the Abode of Vacancy. Except for a single rare painting, a jar filled with some choice flower, an oddly formed piece of Chinese jade, or something similar, placed in the alcove, nothing holds the eye. Indeed, unless one examines the dimly lighted chamber closely, all appears simple and mean to a degree. Yet this studied simplicity again bespeaks Zen influence, for the little thatched hut, with its frail pillars and sober monochrome painting, typified to the Zen Buddhist the temporary shelter which our ephemeral bodies afford to the soaring spirit. Soon the tea-bowl went the rounds; a lustrous brown *temmoku* belike, or a crackled summer-bowl, an ancient, cream-colored, Korean, such as that still preserved in the Kô-Hôan, of Daitôkuji (*q. v.*). This latter bowl has been used in countless tea-ceremonies, covering in Japan alone, a period of over three hun-

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dred years. The ceremony over, guests and hosts proceeded to discuss the spiritual, or artistic tendencies of the day, or to examine critically some rare work of art. As one famous Japanese critic has said: "The tea-room was an oasis in the dreary waste of existence, where weary travellers could meet to drink from the common spring of art-appreciation. The ceremony was an improvised drama, whose plot was woven about the tea, the flowers and the paintings. Not a color to disturb the tone of the room, not a sound to mar the rhythm of things; not a gesture to obtrude upon the harmony, not a word to break the unity of the surroundings, all movements to be performed simply and naturally — such were the aims of the tea-ceremony." [44] A few quiet hours passed thus, a few short hours snatched from the seemingly interminable period of fierce civil war, plague and pestilence, must surely have tempted many into the quiet retreat of the cloister.

And to Yôshimâsa, what a change from civil riot, court intrigue and daimyô chicanery! We can hardly be surprised that, like his grandfather, he fled from it; and shaving his head, donned the priest's robe. Here today, in the person of his memorial-statue, Figure 188, Yôshimâsa gazes out across the island-dotted lake, which still flashes in the heart of Sô-ami's garden; past the faded "Silver Pavilion," scene of his many æsthetic revels, out and beyond, to the gentle valley in which Kyôto sleeps. Perhaps we may read in his eyes the ancient couplet:

"I look beyond;
Flowers are not,
Nor tinted leaves.

[44] Okakura Kakuzo. "The Book of Tea," p. 43.

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On the lake's side
A lonely cottage stands
In the waning light
Of an autumn eve."

CHION-IN

Beyond Awâta Palace, and terraced high upon the wooded slopes of a hill overlooking the city, stands the rich and apparently flourishing Chion-in. Founded by the Jôdô saint, Enkô Daishi, in 1211, one year before his death, the present buildings date from the period of the Tôkugâwa Shôgun Iyemitsu, 1623-1650.

The giant temple gate or Sammon is approached by an avenue of camphor, cherry and pine trees, of which the cherries are at their best early in April. The gate, though larger than most, differs in no essential detail from others of its kind. Yet, high above, a large room in its second-story contains three rich but somewhat weak statues of Tôkugâwa date (17th century) by the little-known sculptor, Kôyu. Here are the maiden Sugâtta, Shaka, and Zenzai Dôji, the latter a haughty deity, who gazes with a disconcerting squint toward a line of uneasy and weak-kneed *rakan* or "disciples of Shaka."

Should one visit this temple on the 19th-24th of April, when the festival in memory of Enkô is celebrated, one will see the buildings at their best. Flags and bannerets will be flying; the wide strips of colored silks upon which are displayed the Buddhist crest, will be seen about the four sides of the buildings; the dance-stage facing the Hondô will be in place, and various quaint *bugâku*-dances will be going on, to the accompaniment of weird Buddhist music and the beating of the enormous temple-drums.

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One may approach the Main Temple, the Enkô-Dô, as it is sometimes called, by ascending the steep flights of steps immediately behind the Sammon, or to the right, a few paces beyond it, by way of a far easier path. The Enkôdô is a large wooden building, whose chief exterior charm is its low but gracefully curved roof. Within it may be characterized as a model of religious grandeur, for it fairly glows with burnished gold, black and red lacquer, beaten gold altar-flowers, and temple hangings. At centre stands the shûmidan or shrine of the founder, Enkô Daishi, fronted by two enormous gilt-bronze vases containing beaten gold lotus-flowers. Huge gilt lacquer pillars surround the dais upon which the gilt shrine rests. To the right of the shrine stand the memorial tablets of Ieyâsu and Hidetâda, first and second shôguns of the house of Tôkugâwa. The Shuei-dô which stands immediately behind the Main Temple boasts little of interest about its simple exterior; within, however, it possesses six splendid examples of early sculpture. Here we may admire a gilt lacquer Amidâ, Seishi and Kwannon attributed to the artist and sculptor-priest, Eshin Sôzu, 942-1017. Yet these three sensuously beautiful figures have little of the religious feeling so grandly exemplified in Eshin's famous triptych of the Hachiman-kô, Mount Kôya. The sleek and rounded Amidâ at centre, with his half-smiling expression of vacuous placidity and content, is wrapt in a drowsy repose which one would hardly presume to disturb. He is attributed to the famous brothers, Kei Bunkai and Kei Shukun, of the Nârâ Epoch (8th century). Somewhat more abstracted, with his air of quiet introspection, Monjû (to the right) is habited in priestly robes, as though the artist

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had intended him to personify the long line of religious, by whom "the Vehicle" should be proclaimed.

In the Ô-Hôjô and Kô-Hô-jô or Gôten, as this double palace of the Ashikâga Shôgun Iemitsu is called, one may study certain of the Kanô artists as nowhere else. Especially is it rich in examples of that poetic second son of Môtonôbu, Kanô Nâonôbu (1607-1651). Nôbumâsa, too, is ably represented in these apartments.

The First Room, indeed, possesses the latter's most famous work, which consists of a set of *fûsûmâ* embellished with somewhat faded sketches of chrysanthemums and trellis designs, and, to the right, sparrows in flight — the celebrated *nûke-sûzume* — so realistically painted that they flew right out of the screen, leaving but a bare outline of themselves upon it. The egrets and willows, and more especially the *i-naôri-nô-sâgi* or "egret about to take flight," is another much-admired work of this light-wristed artist. Other superrealistic paintings are the now sadly damaged pine trees which decorate the wooden doors beyond. These again were so true to nature that in early spring, when sap rises anew into the trees, they were said to exude resin. The Second Room is by Nâonôbu, and here that second founder of the Kanô School, Tannyû Môrinôbu, has covered the screens with sketches in ink and slight colors representing feathery bamboos, and fluffy little paroquets, huddled upon the budding branches of stunted plum trees.

Beyond this is the Imperial Room, so called because once used by the late Emperor Meiji Tennô, and decorated with charming designs of figures in the Chinese style by Nôbumâsa. This artist is even better represented in the exquisite designs with which he has orna-

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mented the *fûsûmâ* of the Third and Fourth Rooms, the latter a very small apartment. His soft color designs of pheasants and small birds clustered upon the drooping branches of blossoming plum trees, and of æsthetic Chinese sages, sketched in the richest and glossiest ink and touched here and there with a hint of wash-color, are well worthy of the great Kô-Hôgen Môtonôbu, whom he followed.

In the Fifth Room Kanô Nâonôbu has bequeathed to us some delightful little sketches in the Chinese style; but the most remarkable object of art here to be studied is Kanô Nâonôbu's Fûji, the painting which so splendidly fills in the wide and lofty *tôkonôma* of this room. The composition leaves nothing to be desired, as the design fills in the alcove with all an Egyptian's feeling for spacing. The noble sweep of Fûji's towering outline soars into and high above one of those cloud diadems which are seen so often about the lower stretches of her snow-fields. The long stretches of valley and field that fill the middle distance are drawn with more than Chinese rhythm. Perhaps we stand upon some vantage point near Kamakûra; upon wooded Inamûra, or the highest point of Shôjôken above Kenchôji. The medium of this finished little work is the lightest *sûmi*, touched here and there by a dully glowing wash of minute gold flakes. To another tenderly poetic artist of the Kanô School are attributed the series of landscape designs, seen upon the *fûsûmâ* of the Sixth Room. Here are picturesque hills and valleys that remind one of the eight famous views in the region of the Hsiao and Hsiang Rivers, of China. The author of these natural little scenes is Kanô Kô-i (1597-1673). A sliding door, which conducts to the next

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room, is decorated with a startlingly realistic little cat, curled up and fast asleep. It is a saying here that if one keeps very quiet, one can hear pussy purr. This amusing little sketch is attributed to Kanô Hidenôbu (17th century).

In the Seventh Room one may admire a series of winter landscapes from the hand of Kanô Eitôku (1543-1590). Here, by means of *sûmi-yé,* alone are depicted the atmospheric contrasts between the soft white glow that hangs above a snow-covered ground, and the broken dull gray of the exhausted snow clouds. And here too hints of wash-gold seem to bespeak the sun that shall soon entirely dissipate the broken clouds. Well might Tannyû, in this *genre* at least, model himself upon the work of his gifted grandfather, for the author of these charming *fûsûmâ* might indeed be called "a master of the snow-clad beauties of winter." The Eighth Room, once used as a reception room by the late Emperor Meiji Tennô, possesses splendid *fûsûmâ,* with designs in ink and wash-gold, by both Nâonôbu and Nôbumâsa (17th century). To the left is depicted a design, dear to the Chinese artist of the Early Sung, in which a gnarled and twisted pine hurls its contorted branches far out over a steep and rocky chasm. Into the unseen depths of this seemingly bottomless abyss, a roaring cataract hurls itself in one gigantic leap. As we watch the glistening clouds of mist that rise from below, we almost feel the ground shake beneath our feet, the cool moisture settle upon our cheeks. Opposite, and in sharp contrast to this peaceful composition, are Chinese figures drawn in a light ink medium. The poetic composition and almost feminine handling of the landscape in which these

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figures stand, are especially fine; no doubt, the paintings are to be attributed to the dreamy Nâonôbu. The rather vapid and tame Chinese *rakan* attributed to Nôbumâsa, and seen to the left, are painted in watery ink and slight wash-color on gold.

The Ninth Room boasts a set of sliding-screens, painted in colors on gold, with magnificent designs of birds and pine trees. The great brown trunks of the pines are drawn with a virile brush one seldom finds in Nâonôbu, but the fir bristles are rendered in the feathery elongated way, so characteristic of his delicate touch, and so markedly different from the rounded boldness of his more virile, if less poetic, brother Tannyû. In the Tenth Room again, Nâonôbu has depicted a charming winter scene, in which delicate cranes stalk about in the snow beneath wind-bent pines. Backed against this excellent series of *fûsûmâ* stood a gold screen upon which Kanô Tannyû had rapidly yet deftly sketched, in heavy sepia strokes, the design of playful *shishi*. And here we were shown two folding-screens, with gorgeously colored designs of court scenes, figure studies attributed to the hand of the founder of the Ukiyoyé, or Popular School, Mâtahei (1577-1650). The School of the Ukiyo-riu, or "passing world" came into existence late in the sixteenth century, or under the *régime* of the Taïko Hideyôshi. We have already seen that the Taïko had built for himself the great Palace of Mômôyâma, near Fûshumi, and filled it with the most gorgeous works of art of which the splendour-loving Eitôku, Sânraku, and Yûshô were capable. For Hideyôshi reveled as much in gold as he did in gore. A youthful member of his court was Mâtahei, who fortunately for our study of

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his time and customs, forsook the Chinese School of painting, and threw upon his screens *kakemôno* and picture-rolls, scenes of court life, triumphal and religious processions, such as he was accustomed to witness in the everyday life about him. In this we must say he had been anticipated to some extent at least by Kanô Sânraku. The painting under discussion provides one of those glimpses of court life, with its love of riotous color and display that already heralds the glitter and ostentation of the Genrôku Era (1688-1708). In two rooms beyond, the Eleventh and Twelfth Rooms, we may once again admire *fûsûmâ* by Kanô Tannyû. These quick but deft sketches, painted in ink and soft colors on gold, show a favorite composition of the Kanô artists, pheasants in early spring. The birds are seen huddled below the contorted branches of an ancient pine. Near by tender song-birds rest lightly upon the wispy boughs of overpollared willows.

The treasure-house at Chion-in boasts a number of famous *kakemôno,* both Chinese and Japanese. The most ancient are the two paintings on silk attributed to Hsü Hsi, an eminent Chinese artist of the tenth century. The first, Figure 206, shows a pair of snowy herons feeding beneath the overarching flowers and leaves of pink lotus flowers. The beautiful lotus flowers and jade green leaves, bending beneath a gentle August breeze, Figure 207, are most naturally and skilfully rendered. The spacing of the composition leaves nothing to be desired. Two superb *kakemôno* of the Ming Dynasty of China are illustrated under Figures 208 and 209. In these the great figure painter, Kiu-ying, has depicted Chinese literati admiring the famous villa-garden of

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Kin-kuh in Hônan, erected by Shi-tsung, a scion of the Imperial House of the Tsin Dynasty of China (3d-4th centuries). Like the more famous garden Tau-li, presently to be discussed, Kin-kuh was the scene of many an entertainment perpetuated in both Chinese poetry and prose. Figure 209 shows us Kiu-ying's conception of that other garden, the Tau-li of Chang-an, capital of the T'ang Dynasty (618-960). Here history informs us the great Chinese poet, Li Tai-po, gave an entertainment to his brethren. In his description of the event he says: "Such a night as this — when blossoms are beautiful and breezes are gentle — has been given us from heaven for our amusement, so that we should do our best in merry-making; lighting candles, holding the wine-glass and composing poems! Those who can make no poetry shall be forced to drink three *tou* of wine (about six gallons) in imitation of the ancient garden-party of Kin-kuh!" Thus we see that this ancient garden of the Tau-li, like the Ashikâga Palaces of the Gold and Silver Pavilions, was laid out in imitation of a far earlier garden, and the very amusements and forfeits founded upon those that took place in the villa erected by the unhappy Shi-tsung of Tsin.

As examples of Ming Dynasty painting these two delightful renderings of a most poetic subject are of supreme importance. Few other productions of this somewhat effeminate Ming School can approach them in charm of composition, delicacy of execution and wealth — restrained wealth — of coloring. A beautiful and deservedly famous religious painting, owned by the Chion-in is the "Descent of Amidâ and Bodhisattva," Figure 209, ascribed to the great Japanese artist-priest,

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Eshin Sôzu (942-1017). Eshin was influenced in the main by the tenets of the Jôdô (*Old*) sect of Buddhism to which indeed Chion-in is dedicated. Of the spirituality of Eshin's art, this Tôsa-like landscape is a most representative example. To the right of the painting sits Eshin, in an attitude of adoration. He gazes heavenward, where, upon a splendid fan-shaped cloud, Amidâ and his attendants reveal to him a vision of the "Pure Land of the West." His little pavilion is charmingly placed, being set upon the high slopes of Mount Hieizan. Here blossoming wild cherries and tall cedars cling tenaciously to the slopes, and a wild mountain stream tumbles headlong in many leaps and bounds to vanish in a mist. The landscape and minor details are painted in soft and tender pigments, a restraint which serves to throw into greater prominence the main theme of the picture. This glorious vision of the welcome, which Amidâ vouchsafes to the faithful, is a mass of cut gold-leaf. As an expression of the unbounded love and solicitude of the deity, such a theme and rendering could hardly fail to rivet the attention of the masses, with whom the Jôdô doctrine was more especially concerned. At sight of such a glorious vision, the most insensible must needs have been moved.

And Chion-in still possesses a series of paintings, a picture-roll of colors on paper, which illustrates the life of the priest, Hônen Shônin, founder of the Old Jôdô sect, of which the golden Amidâs of Eshin were the grandest pictorial expression. The accompanying illustration, Figure 211, is taken from one of forty-eight rolls which exemplify the whole panoramic history of the saint. It

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shows the mother of Hônen Shônin tearfully bidding farewell to her little son. The priest, his future instructor, is also overcome by emotion, as indeed are all the friends and retainers of the house. The costume of the mother reveals the voluminous draperies of the Kamakûra Epoch, and here too is portrayed the quaint custom of shaving and painting the eyebrows and letting the hair fall at length behind the head. The paintings are said to have been executed by Kûnitâka, an eminent artist of the Tôsa, or native school, who flourished about 1299-1316.

Gēssen, a pupil of Mâruyâma Ôkyô, has left us a quaint conceit in his picture-roll of "The Blind Man Crossing a Bridge," Figure 212. This artist painted good landscapes, but he was especially famous for his figure studies; though in these his somewhat Tôba-like humor often led him into coarseness of subject and carelessness of execution. He is here seen at his best perhaps; the quaint figures and ludicrous expressions of the blind man being extraordinarily natural and yet how drolly caricatured! The artist died in the year 1809, at the advanced age of 89.

One little treasure of the temple, an example of early metal work, is the famous *tabôtôko,* or relief of the Amidâ Trinity, in gilt-copper. The gandhara-like design is embossed, and shows Amidâ seated upon a lotus at center. Beside him his two attendants stand in the cup of lotus-flowers. Over the heads of the triad hangs a pendent canopy of jewels. The object is attributed to the First Nârâ Epoch, perhaps, more especially, to the era of Wadô-Yôrô (708-724). As such it is the most ancient treasure of this foundation.

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Leaving the temple grounds by the path upon which we ascended, we may continue on through the near-by gate (left) to the far-famed Mâruyâma Cherry tree. Here, if one is so fortunate as to be in Kyôto during April, a sight meets the eye which no after-impression can utterly efface. In full blossom this ancient tree is a wonderful sight during the daytime. But at night, surrounded by the innumerable paper lanterns, whose lights flicker among the stunted pines near-by, this tree, like a ghost tree of ethereal rose, reaches far and wide its long arms. Each and all are so aged, so heavy with blossoms, that great props alone serve to keep them from dropping from the giant trunk.

NISHI HONGWÂNJI

The huge Nishi (Western) Hongwânji Temple, perhaps the grandest example of Buddhist architecture in Japan, was erected under the Taïko Hideyôshi in the year 1591.[45] It is dedicated to the doctrines of the Monto sect of Buddhism, a branch of Jôdô, whose main theme consists of childlike faith in the power of Amidâ. To invoke the name of this powerful deity in faith ten successive times was considered an all-sufficient guarantee of future bliss in his Pure Land of the West. The great popularity of this simple creed accounts, in part, for the enormous size of its buildings and forecourts, gorgeous processions being a great feature of its ritual. The founder of this sect, often alluded to as the Protestantism of Japan, as its priests are allowed to marry, was a certain scion of the Imperial Family, Shinran Shônin, 1172-1262. Hence, the *sûji-bei* or striped plaster

[45] The near-by Higashi (Eastern) Hongwanji is somewhat larger. It was burnt down and rebuilt in the year 1895.

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decoration of its enclosing-walls, a curious form of ornamentation commonly reserved to members of the Imperial House alone.

The Nishi Hongwânji is approached by numerous gates, but of them all that called Kârâmon is especially admired, Figure 213. It is said to have formed one of the many artistic and architectural objects sent by Hideyôshi himself from this monster castle of Mômoyâma, or Peach Mountain, whose ruins may still be seen at Fûshimi near Kyôto. The gate is a mass of intricate carving which recalls the art-style affected by Hideyôshi's favorite wood-carver, Jingorô, nicknamed Hidâri or Left-handed. An amusing subject of one of its many panels shows Hsü-yu, a Chinese hero under the Emperor Yao, in the act of washing his ear that he may thus be rid of the pollution of his Emperor's expressed desire that he should abdicate in his (Hsu-yu's) favour. A naïve detail seen in an opposite panel represents the owner of an unnaturally thin cow as quarrelling with the loyal Hsü-yu for thus defiling the stream at which he was about to water his beast.

The famous Apartments of the Hongwânji are characterized by a brilliancy of decoration and gorgeousness of appointment that must have had its inspiration in Hideyôshi's castle, to which we have already referred. Indeed, many of its most prized treasures are said to have formed part of the spoil of that still impressive site. These apartments consist of some twelve rooms, of which the ordinary sightseer commonly visits eight, including the Taimen-nô-mâ, which is, by far, the best.

Room One, a small chamber, is surrounded with gold *fûsûmâ* decorated with charming, if somewhat damaged,

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designs of little brown sparrows among deep malachite-green bamboos. Its panelled ceiling is painted with floral designs in detached sprays, the whole decoration being attributed to the artist Ôzui, 1766-1829, eldest son of the founder of the Mâruyâma School, Mâruyâma Ôkyô, 1733-1795. From this small chamber we are led to Room two, pausing on the way to admire two cedar doors painted by minor artists of the Kanô School. We shall probably fail to detect the slightest comparison between the squeaking boards of the corridors hereabouts and the notes of the Japanese nightingale, but that, our priestly guide would say, is because we have "no tea in us."

The *fûsûmâ* of the Second Room are decorated with charming bird and flower designs, geese in colors on gold by Kanô Ryôkei. The deep brown geese with their long red legs are delightfully drawn, and among the other objects of interest to be noted are the panelled ceiling and the *râmma*, with its remarkable openwork carving, showing wild geese flying across the moon. These magnificent examples of reticulated wood-carving are attributed to the sculptor, Hidâri Jingorô, 1584-1634. It seems equally certain that the designs must have come from the hand of that greatest of decorative artists of the Tôyotômi Period (1543-1590), Kanô Eitôku.

Room Three contains some of the most brilliantly decorative screens to be met with in this palatial building, for its gorgeous *fûsûmâ* are enriched with superb designs in semi-relief of chrysanthemums and other flowers, designs attributed to the artist, Kaihôku Yûsetsu, 1595-1677. This clever painter belongs to the so-called Kaihôku School of Yûshô, his father, who, with

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Fig. 205. Box. Gold and Silver Lacquer Inlaid with Metal and Mother-of-Pearl. Late Fujiwâra Epoch, 1072-1155. Kongôbûji, Kôyasan.
Tajima, "Selected Relics."

Fig. 206. Painting in Colours on Silk. Lotus and Herons. Attributed to Hsü Hsi of the Northern Sung Dynasty (10th Century).

Fig. 207. Painting in Colours on Silk. Lotus Blown by the Wind. Attributed to Hsü Hsi of the Sung Dynasty (10th Century).
Chion-in, Kyôto.

Fig. 208. Painting in Colours on Silk. Shi-tsung's Villa-Garden called Kinkuh. By the Chinese artist Kiu-ying, Ming Dynasty.
Chion-in, Kyôto.

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Fig. 209. Similar. Villa Garden called Tauli.

Fig. 210. Painting in Gold and Colours on Silk. Eshin's Vision of Amida. Attributed to Eshin Sôzu (d. 1017). Chion-in, Kyôto.

Fig. 211. Detail of Picture-Roll in Colours on Paper. Hônen Shônin, as a Child, Bids Farewell to his Mother. By Kûnitâka Tôsa (?). Flourished about 1299-1316.
Chion-in, Kyôto.

Fig. 212. Detail from Picture-Roll in Sûmi on Paper. Blind Men Crossing a Bridge. By Gessen, 1720-1809. Chion-in, Kyôto.
Tajima, "Selected Relics."

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Kanô Sânraku, was first among the pupils of Eitôku. In painting figures Yûshô seems to have affected the style of an eminent Chinese painter of the Sung Dynasty, Liang Kai. Through him Yûshô learned a method of painting human figures with the fewest possible brush-strokes. The scarcity of folds noticeable in the costumes of his figures caused critics to refer to his paintings as *fûkurô-yé* or "bag-like paintings." As a painter of flowers, Yûshô was second to none, and judging by these splendid *fûsûmâ,* of his son Yûsetsu, he too in this line at least, is well deserving of a high place among the many eminent decorative artists of his day.

Passing Kanô Hidenôbu's musk-cats and sago palms, and Ryôtaku's sleeping cat, painted upon the panels of the cedar doors of the corridor, we reach the Shirô-in, a richly ornamented suite of three chambers which possesses a stage for the performance of the Bugâku-dance and Nô-drama. The spirited designs of Chinese Court scenes are from the hand of Matsuga or "Kanô," Kô-i as he is more commonly known. This sufficiently clever painter is said to have received his art education from that splendid decorative artist of the Tôyotômi Period,[46] Eitôku Kanô, 1543-1590. Kô-i's works are always pleasing, yet his memory is more especially cherished as the teacher of the famous brothers Tannyû, Nâonôbu and Yâsunôbu Kanô. The smaller room, with designs of peacocks and blossoming cherry trees, shows Kô-i at his best, for in these designs Kô-i has preserved much of Eitôku's gorgeousness of decoration and brilliancy

[46] Period extending from 1573-1602, and so named in honor of Tôyotômi Hideyôshi, a famous warrior and statesman, under whom the golden splendours of Japanese interior decoration may be said to have reached the height of its short career.

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of technique. And in these rooms we should again note the beautifully carved *râmma*, an intricate mass of delicately carved floral and bird designs representing full-blown peonies, exquisite wistaria, and gaudy pheasants. In these supremely rich designs with their gorgeous covering of dull gold, one feels again the influence of Eitôku. Perhaps to his hand belongs the original design.

Room Seven is a small apartment lined with *fûsûmâ* embellished with hunting scenes, attributed to Kimûra Sânraku, Figure 217. Sânraku Kanô, 1558-1635, was perhaps Eitôku's best pupil. He it is, at any rate, who best succeeded in carrying on that "gold and emerald art" so distinctive a feature of the Kanô inspired art of Eitôku, his master.[47]

It is customary to pause at the cedar doors near by, as the guide commonly takes this opportunity of pouring out the doleful tale of Atsûmôri and Kûmagai Nâozâne,[48] an incident of the fiercely contested Tâira-Minamôto Wars of the twelfth century.

The short corridor which connects this chamber with Room eight is decorated in colors with floral designs of wistarias and an ugly ceiling decoration of books and scrolls. These designs are attributed to Yûsetsu.

To fully appreciate the decorative glory of these apartments, we must proceed to the Eighth Room, commonly called the Taimen-nô-mâ, Figure 215. The interior here is a mass of delicate carvings, colossal cedar columns and incomparable figure studies in colors against a background of brilliant gold-leaf. Its stupendous ceiling is broken up by innumerable square panels edged

[47] And see, Myôshinji, the Tenkyû-in, Kyôto.
[48] See Murray's Japan, p. 78.

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with black and gold lacquer and filled in with floral designs, representing the "seven herbs of autumn." These are from the hand of Kanô Eitôku, the most brilliantly florid decorative artist of the Tôyotômi Period, 1573-1602. Eitôku, or Shigenôbu as he is sometimes called, was the artist chosen above all others to decorate Hideyôshi's Jûraku Palace and his famous Castle of Ôsaka. And some idea of the splendour of the golden wall-paintings that formerly decorated those two mighty castles may be inferred from the supreme beauty of the designs which ornament the front and two sides of this famous room. Eitôku's incomparable figure designs seen in the great *tôkonôma* or alcove at centre, designs executed in the Chinese style then so much in vogue, are one of the happiest decorative achievements of his career. The restrained floral designs and sprays of blossoming trees and shrubs seen in the panels between the great square columns, are similarly attributed to this famous decorative artist of the sixteenth century. And we may not be far wrong if we suppose that to his hand belonged the original designs for the superb openwork frieze of gilt-wood carvings seen above the Chinese paintings of the *tôkonôma* and continued along on either side. Here we see almost life-sized storks flying above bending reeds and marsh-flowers, designs said to have been carved by Hideyôshi's master craftsman, Hidari Jingorô, 1584-1634.

The fourth side of the hall gives upon a sandy court. Here stands the stage for Nô-drama, those solemn and somewhat Grecian performances, in which are presented many of the great tragedies, romances and religious experiences of earlier days.

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The Hondô or Main Temple is connected with the apartments by a covered corridor. It is a huge wooden structure, some 138 feet long and 93 feet deep inside. Its sloping roof is fitted with innumerable gray tiles placing, what seems to represent, an unnecessarily heavy pressure upon its many wooden columns. Yet experience has taught that such a top-weight, set upon the more or less elastic columns that support it, offers a sufficient give to the undulating shocks of seismic disturbance.

The nave is finished with *keyâki*-wood as custom prescribes. In front, its walls are richly gilt, and this gorgeous decoration is further enhanced by the gilt doors and *fûsûmâ* ornamented with tender winter scenes of plum trees, pines and bamboos bending beneath their heavy coat of snow. Above these latter are openwork gilt wood *râmma*, carvings representing the buds and blossoms of the peony and, perhaps, transferred from Hideyôshi's palace at Fûshimi. On each side of the chancel are two gorgeous rooms decorated with gilt columns and walls embellished with designs of lotus-flowers in colors on gold with the Buddhist's invocation to the golden Amidâ, and here too are comparatively modern idealistic portraits of the successive heads of the Môntô sect.

In the center of the chancel stands the gilt-wood shrine, a reliquary rich with carved floral designs. Within sits the memorial-statuette of the founder of the Shin or Môntô sect, Shinran Shônin (13th century), a wooden figure said to have been carved by the saint himself. Very beautiful are the delicate wood-carvings of its dais, panels embellished with painted openwork designs

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of birds and flowers against a rich gold background. In the dim obscurity of the room one finds one's self standing beneath a superbly coffered ceiling, whose decoration consists of painted Buddhist crests on gold. Below this runs a frieze of carved woodwork, also richly painted and gilded.

The near-by Amidâ-dô or Hall of Amidâ is smaller than the Kondô. It is in very much the same style as the larger hall however, though there is but one room on either side of the main chamber. These two rooms are decorated with idealistic portraits of Shôtôku Taishi and great Buddhist patriarchs. The central chamber contains a carved wood shrine in which stands a small gilt Amidâ, some 3 feet in height, perhaps attributable to the sculptor Jôchô (12th century) or, at least, to some early artist working in the style of the Abbot Eshin Sôzu, 942-1017. Some splendid examples of sixteenth and seventeenth century wood-carving will be seen in the *râmma* which ornament this central room. To the same period also belong the gold *fûsûmâ* near the dais embellished with bird and floral designs. It may perhaps be attributed to Eitôku's adopted son and pupil, Kanô Sânraku.

The Honwânji is especially rich in screens. A pair by Kanô Sânraku, Figure 216-217, show the influence of both Môtonôbu — trees and landscape — and Eitôku — the birds. Especially fine is his folding screen recently exhibited in the Imperial Museum, Kyôto.[49] In this superb monochrome sketch he reveals a full mastery of the Chinese styles of the Sung and Yüan artists. Indeed,

[49] The more important artistic treasures belonging to the various temples are now listed as National Treasure, and as such exhibited in the Museums from time to time.

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here at least Sânraku has outrivalled his adoptive father. The subject may perhaps have been conceived in the Zen spirit of a far earlier date whereby spiritual truths were brought home to such as could rightly interpret them through the manifestations of natural phenomena. Some have seen in this the overthrow of Hideyôshi's family (represented by the monkey), at the hands of Tôkugâwa Ieyâsu (the fierce vulture). For Hideyôshi himself was called "Monkey-Face."

An example of the last great master of the native Tôsa art is illustrated under Figure 218, two of forty-eight paintings attributed to Tôsa Mitsuôki, 1617-1691. These pictures serve to illustrate a novel written by the Lady Fûjiwâra Kâtâko, daughter of the even more famous lady novelist, Mûrasâki Shikibu, composer of "Gēnji Mônogatâri." The Lady Kâtâko's novel deals with the life and adventures of a certain military hero named Sâgorômo, and thus these paintings are commonly referred to as "Illustrations for the Sâgorômo Mônogatâri." Kâtâko flourished about the beginning of the eleventh century.

Here the roofless art of old Tôsa is carefully reproduced by the loyal Mitsuôki. We meet with many of the familiar little details; the quaint features of the gorgeously robed Fûjiwâra lords and ladies, the prim little trees — but a slight advance upon those of Tôji's ancient screen — the naïve little trellised arbors, the ponderous ox-carts, each and every design appearing and disappearing in swirling mists of powdered gold-leaf.

How different in treatment from this stilted little series is Chung Mu's marvelous painting on silk repre-

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senting pure white herons gathering beneath the snow-covered boughs of bamboos and willows! This picture was produced about the close of the Sung Dynasty of China (13th century). And it may well be characterized as one of the most exquisite examples of painting in colors on silk that has survived to us from the hand of one of the great artists of Sung, the classical age of Chinese painting.

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KÔYASAN

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KONGÔBÛJI

NO one should miss Kôyasan, that mountain sacred to the memory of the Buddhist saint, Kûkai, or Kôbô Daishi. Simply to pass the night, *more japonico,* amid the dimly seen splendours of its gorgeously decorated apartments is a unique experience. So, for that matter, is the entire excursion. One leaves the train at Kôyagûchi, and ascends the mountain through virgin forests. The ascent is made on foot or in *kago,* or carrying chair. One arrives tired and hungry, as only a stiff climb among the pines can make one. The evening meal is enjoyed by lantern light in the Shôjô Shin-in, beside a charming lotus-pond, which sparkles and bubbles to the rush of voracious carp and gold-fish. There, seated on cushions, one may refresh oneself with bowls of delicious mushroom soup, bean paste, seaweed, pickles and a vegetable conglomerate, samples of the dainty (?) diet of the monks of Kôya. For the monks, as strict followers of Shaka, abstain entirely from the flesh of animals. And here too one closes one's eyes amid painted visions of spreading pines and blossoming cherry trees, seen dimly amid the dull flashes of golden backgrounds. In the morning, when the soft cooing of the pigeons has awakened one — for these plump little birds perform their morning's ablutions in the lotus-pond outside — the true glory of Môtonôbu's brush bursts upon one. For the *fûsûmâ* of this sleeping chamber are rich with boldly executed color and ink designs, representing cherry trees in blossom, long-legged cranes of dignified

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and abstracted mien, or great pines whose sturdy branches, thrown protectingly above little tea-houses, seem to bid defiance to the raging hurricanes. Again, to the right, are some extraordinary studies of wild geese in flight or at rest amidst the protecting shadows of high swamp-grasses and waving reeds. Truly marvelous is a monochrome study of a goose turning in mid-air. The truthful rendering of the headlong speed, so suddenly arrested; the grace and suppleness shown in this drawing of the wheeling bird, are a revelation. And undoubtedly the great Kô-Hôgen himself was proud of it, for he has left it the sole ornament of a single large panel. Note too the contrast, ever dear to the Oriental, between the soft plumage of the bird and the deep, jagged black brush-strokes of the rocks below. Beyond this panel are shown other members of the flock; and here one, apparently the leader, lifts his head to trumpet a signal to the wheeling bird. Above the heads of this group are spread the branches of a thick-stemmed maple. Its dainty leaves are a riot of autumn reds and crimsons. The larger *fûsûmâ* of the two rooms beyond (right) are decorated with a superb pine, whose contorted brown branches and malachite-green boughs, stand out boldly from a background of gold-leaf. This grand example of Kanô's School of art is from the brush of Tsûnenôbu (1635-1713). A smaller room, near by, contains other works by artists of this long-lived school; for examples of Kanô art on Kôyasan are many. Here are two small *fûsûmâ* by an unknown artist of the Tôsa School. These depict colored studies of bird life and flowers. The birds are delightfully grouped. The little tufted ducks and the silly crane with its head turned in-

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quiringly towards one are most naturally rendered. The snow too, seen upon the branches of the white and pink camellias, clings wetly and heavily to the bending boughs. Immediately below we may admire six of a set of twelve little *ashidei-yé* figure-paintings attributed somewhat hastily to Kanô Mitsunôbu, son of Eitôku. But far more important are the monochrome *fûsûmâ* which surround the room, panels painted with charming designs of doves perched in the branches of blossoming plum trees. As in so many paintings of the Kanô School, a background of gold-leaf serves to enrich the panels, and to relieve them of any hint of coldness. In the alcove hung two faded Chinese monochrome landscapes on silk, superb examples of an unknown master of the Sung Dynasty (12th century). Here steep-roofed pagodas and kiosks, hung on the edges of giant crags or rocky precipices. To the sheer and forbidding bastions of the riven mountain-side stunted pines clung valiantly in seeming defiance of storm and tempest. The companion piece provides the restful note, for in this we see a placid lake, dotted with fishing-boats, and a tiny summer-house pitched where one might best enjoy the rainbows that come and go in the whirling mists of a tumbling waterfall.

Stored away in a long corridor beyond are many masterpieces. And one cannot fail to mention a pair of screens attributed to Sesshû (1420-1507), twenty-four panels painted in monochrome-ink against a background powdered with tiny grains of cut gold-leaf. Best of these splendid panels is that in which Sesshû has depicted a hazy mountain scene by moonlight. We see a precipitous mountain pass, up which men are driving strings of

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heavily laden beasts of burden. Their objective point appears to be a shelter, tucked away at the side of a tumbling waterfall. What a tenderly veiled moon it is! How soft and vaporous the mists that lightly float above the leaping cataract! This is not the Sesshû of the virile lines and startling contrasts, the Sesshû of the gaunt and hairy Shakas; of the fiery-eyed and unswervable Dârumas! No, here we have him in one of his gentler moods; a mood in which he has sought to interpret some impression of his Chinese travels. Perhaps we are to see in this some corner of the old Nankow Pass or some mountain gorge above Ichang!

But to sufficiently enumerate one-half of the many remarkable screens, panels, rolls and *kakemôno* preserved within this building would require a volume of itself. Yet we cannot pass over the gorgeous screen by Iwâsa Mâtahei, founder of the Ukiyo-yé School. Here is a mass of riotous color well worthy of reproduction in detail, were it solely on account of the superb costumes with which he has clothed his elaborately dressed men and women. Again, a large screen painted in monochrome on paper, and representing "The Seven Sages in the Bamboo Grove" is remarkable for the rugged strength of its deep and withered black outlines. Whether rightly attributed to Kaihôku Yûshô (1532-1515), the details are brought out with all a master's facility in the delineations of those finer gradations of brush-stroke, whose subtle handling marks the difference between the master and the novice. No worthier hand than that of Yûshô could have preserved to us the monochrome-ink tradition of the Chinese artists of Sung, as bequeathed by the Zenshû.

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Kôbô Daishi's great monastery,[50] the Kongobûji, or "Diamond Summit Temple," is pitched in the hollow of the summit of the mountain, as it were, in the heart of the sacred lotus. The Imperial House long accorded this temple its special patronage. Many of the Emperors have ascended the mountain to pray before the shrine of Kôbô Daishi, some as many as three times. It possess many works of art, both in painting and sculpture. In pictorial art, Chinese (T'ang) influence is strongly evinced in the famous Fûdo attributed to Enchin, or as he is more commonly known, Chishô Daishi, Figure 189. Chishô (814-891), founder of the temple Miidêra on Lake Biwa, with Dengyô, of Hieisan, and Kôbô of Kôyasan, has been called one of the true founders of mystical Buddhism and its art in Japan. Like Kôbô Daishi, he studied the Tendai (Shingon) doctrine in China, and returned to his native land bringing many examples of T'ang art. In regard to this painting of Fûdo, it is stated that Chishô Daishi executed it with blood from his own head; hence, the color. It appears to be an example of T'ang art; not improbably one of the very paintings imported by the Daishi upon his return from Tendai. At any rate we may well admire a painting on silk that has survived the wars, fires and earthquakes extending over a period of some twelve hundred years. A portrait which recalls Chen Hui and Kôbô Daishi, as represented in their series of priestly portraits of Tôji, is the faded colored silk *kakemôno,* illustrated in Figure 190. It represents the priest Gonsô (758-827), Abbot of the Tôdaiji, Nârâ, and an early instructor of Kôbô Daishi. This splendid likeness of the aged teacher presents him as in the act of ex-

50 The life of Kôbô Daishi is summarized under Tôji, Kyôto.

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pounding the mystic formulæ of Tantra, which he so dearly loved. There is so much in this age-stained portrait that recalls the Tôdaiji series that one is almost tempted to see in it an original work of Chen Hui or Kôbô Daishi. At any rate, here is an example of portrait-painting so closely allied to the T'ang ideal, that in company with the Tôdaiji series, it may well be said to represent it.

But Kôyasan's grandest pictorial treasures are the three parts of a grand whole,—the great Amidâ and Bodhisattva of Genshin, or more popularly, Eshin Sôzu, Figure 191. Painted in the year 965, when the artist-sculptor was but twenty-four years of age, this famous conception of Old Jôdô Buddhism originally belonged to a temple of Hieizan, above Kyôto. During the war of Genki (1570-1572), when the Hieizan Monasteries were burned, the paintings vanished, but eventually turned up at Kôyasan. The artist, Eshin Sôzu, was born in the year 942. He early studied for the priesthood, his novitiate being completed in one of the monasteries of Hieizan. Of Eshin's new religious convictions and its corollary, the development of a new art type, Fenollosa has this to say:[51] "The complicated and expensive ritual of the dominant Buddhist sects, and the growing worldliness and ambition of Enriâkûji(the Mount Hiei Monastery, Kyôto), led in the early eleventh century to several attempts at simplifying the religion — making it more popular, bringing it home to the hearts of all men.

This was the work of several Tendai priests like Eikwan, who started the movement to make the worship of Amidâ dominant, a movement which eventually be-

[51] Fenollosa, Ernest F., "Epochs of Chinese and Japanese Art." Vol. I; p. 163.

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Fig. 215. The Taimen-nô-ma which contains Superb Wall Paintings by Kanô Eitôko, 1543-1590. Nishi-Hongwanji, Kyôto.
"Nippon Seikwa."

Fig. 213. Karamon or Chinese Gate. From Mômoyâma Castle. Erected 1593. Now at the Nishi-Hongwanji, Kyôto.
"Nippon Seikwa."

Fig. 214. Painting in Colours on Gold Fûsûma. Boar and Stag Hunt. By Kimura Sanraku, 1558-1635. Nishi-Hongwanji, Kyôto.

Fig. 216. Painting in Sûmi and Light Colours on One of a Pair of Six-Fold Screens. Hawks in the Pines. By Kimura Sanraku, 1558-1635. Nishi-Hongwanji, Kyôto.

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Fig. 220. Great Avenue of Cryptomeric Leading to Nikkô. Planted by the Daimyô Matsudaira in 1650.
Photograph by the Author.

Fig. 219. Painting in Colours on Silk. White Herons and Willows. By Chang Chung-mu (13th Century). Nishi-Hongwanji, Kyôto.
Tajima, "Selected Relics."

Fig. 217. Painting in Colours on a Six-Fold Screen (One of a Pair). Eagle, Heron and Vulture. By Kimura Sanraku, 1558-1635.
Nishi-Hongwanji, Kyôto.

Fig. 218. Detail from the Illustrations to the Novel "Sagoromo Monogatari." Attributed to Tôsa Mitsuôki, 1617-1691.
Nishi-Hongwanji, Kyôto.

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came a separate organization in the Jôdô (free land) sect. The paradise of Amidâ was no new thing in either China or Japan. The whole miracle play of Taimadêra had been based upon it in the Nârâ days. But earlier representations had been woven or painted in elaborate colors only. Now the mystic vision of the reformers wished to discard the elaborate rituals of Fûdo and Kwannon and focus all force into the invocation of the central Amidâ, the Buddha of Boundless Light, who was seen in ecstasy as a form of dazzling light, surrounded by a gorgeous company of Bosâtsu all equally luminous. Such light,— curiously like what the Neo-Platonists of Alexandria say of the luminosity of their vision — was too intense for color; nothing but the splendour of gold could suggest it — gold, not only in the flesh, but in the draperies, down to the last detail of pattern. The movement was only an intensifying of the mysterious tendencies of the age; but it led to something of a new departure in art. The growing effeminacy of T'ang line could now be erected into a new Kwannon; for brushwork cannot thicken freely lines made with gold paint. Moreover, the method was rather of applying the gold in finely cut strips by glue, or painting fine lines in blue, and affixing the gold-leaf. The figures were to be rendered more worshipful by an incredible suggestion of delicacy, rather than of power through delineating. It was in some sense a return to suggestions of the fine-line gold mandara figures of early T'ang; but those had always been done with a brush filled with gold pigment, and were hardly more than mere outlines. In another sense, it was a kind of return to the delicate hair-lines of Nârâ painting. In any case, it was a distinct reaction against the alien Chinese

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feeling of early Fûjiwâra, a mixing of national elements, a school of real Japanese art arising at this end of the Fûjiwâra *régime*."

As Kôbô Daishi's T'ang paintings brought about a revolution in art matters at home, so Eshin's free use of cut gold-leaf marked another episode in the fortunes of Buddhist art in Japan. Indeed, some critics will have it, that the use of gold-leaf in Buddhist painting originated with Eshin Sôzu. Gold-leaf in the realm of sculpture dates from a far earlier epoch, as witness, Dr. Stein's recent discoveries in the ruins of Khôtan, not to mention its use in the clay, wood and lacquer figures of the First Nârâ Epoch (early 8th century) in Japan. But to revert to Eshin's paintings again. This gifted artist seems to have been the first to paint such purely Old Jôdô sect designs as that of the "Welcoming Amidâ." In appearance, as in Eshin's painting now under discussion, Amidâ may scarcely be distinguished from Shaka. He is seated in the hieratic pose, or standing in the heart of an open lotus, surrounded by the twenty-five musician attendants, who are commonly represented as floating in the clouds about and beside him. Each and every one of Eshin's subjects indeed evince a rarely sublime harmony of religious feeling.

To the Kôsé School of the ninth-tenth centuries may be ascribed the sadly damaged figure in colors on silk, illustrated in Figure 192. It represents the Guardian of the North, Bishâmon, one of the Shi-Tēnno, or Four Heavenly Kings, who are supposed to protect the four quarters of the horizon from malignant demons that would pervert or harm the faithful. Here again is strong T'ang influence, though details here and there prove that

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native genius is already making itself felt. Again, Kôya-san possesses a unique treasure in the great painting representing Shaka's Entrance into Nirvâna. This large work — which measures nearly nine feet by nine — is painted in colors on silk, and shows the death of Guatâma, as he lay surrounded by his weeping disciples, and a naïvely grief-stricken host representing all the creatures that inhabit the earth and sky. In the clouds to the right, above the trees, Mârâ, his mother, and attendants descend from Paradise to welcome him. The grouping is well conceived; the background of dense forest trees a most happy one. The sharp contrast between the peaceful expression, one might almost say expressionless expression, of the dying Buddha and that of the violently contorted forms and lachrymosely grimacing features of Vâjrapâni, is quite in keeping with the Oriental conception of the scene. And yet the Oriental is not the only one to be at a loss at such a juncture. How often, in Western paintings of the *trecento,* do we come across the most artless renderings of grief and despair? Indeed, representations of many of the most solemn moments in the life of Christ are executed in a manner so primitive that they appear at times to border upon the serio-comic. At any rate, judging by the many similar "Nirvânas" we possess today, this conception of the Buddha's last moments influenced a long line of Buddhist artists, both professional and lay. The painting in question was executed by one Hinôye Tôra, and the work is dated in the third year of Ôtôku (1086).

Again, there is the so-called Nâgarâja, Figure 193, which illustrates a *sûtra* in regard to Ryûo, daughter of the Serpent King (Nâgarâja), who is said to have pre-

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sented all her father's jewels to the Buddha. It is executed in colors on silk, and shows a male figure with high cap and voluminous robes, riding upon the clouds and carefully supporting the jewels contained within a shallow bowl, which he holds before him. The painting bears a legend which would ascribe it to the priestly artist, Jôchi, with Chinkai and Tôba, one of the most eminent Buddhist artists of the Late Fûjiwâra Period (1072-1155).

From the Yôchi-in comes the splendid group of Yâkushi, Sûryâ, Chândrâ, and the twelve Dêva Kings, illustrated in Figure 194. This painting, bright with colors and gold-leaf, is traditionally attributed to the priestly artist, Eshin Sôzu (d. 1017). Though it may not be a veritable work of the great abbot, it is certainly a production of about his day and generation. It may, indeed, have been produced by an artist of Late Fûjiwâra days (11th century) working in the brilliant manner of Eshin. In sharp contrast to this calm group is Gwangyô's terrific conception of Fûdo, Figure 195. Here is one of those superdiabolic demons, which the whole line of Kamakûra sculptors loved so well to carve. We can well credit the attribution to Gwangyô (d. 1295) since his date coincides with the later artists of the Ûnkei School, in whose style of work the figure is executed. It belongs to a dependency of the Kongôbûji. The pair of paintings indicated in Figures 196 and 197 represent *kakemôno* in colors on silk, in which are depicted somewhat naïve portraits of two minor deities connected with the history of Mount Kôya. In one we see the goddess Nibu, through whom Kôbô Daishi received a grant from the Emperor Sâgâ of 10,000 *cho* of land upon this mountain. The other portrait is that of the hunter, Kâriba Myôjin, a

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sort of spirit of the mountain, who vowed to assist and protect both him and his monastery. The author of the paintings is not known, but they are to be attributed to the Tôsa School of the Late Kamakûra Epoch (14th century). Somewhat earlier perhaps is the remarkable painting of Mâha-vairocâna, or rather of Kôbô Daishi after his transformation into that Buddha. For the saint is said to have so transformed himself that he might prove to the Emperor Sâgâ his statement that one could attain to Buddhahood while still living. This painting, Figure 198, is perhaps to be attributed to the Early Kamakûra Period (12th-13th centuries). It is a most beautiful work of art, and, naturally, one of the rarest of all the treasures of Kôya. It is seen but once a year and then only by the officiating priest of the Zenjû-in. Tradition would have us believe that it was painted by Kôbô Daishi himself, and perhaps we are to understand from this that such a painting by the Daishi did originally hang in the ancient shrine, though this is but a copy. However, there is little of the T'ang style of Kôbô Daishi's day in the suave and rounded figure, and it is far more likely a work of one of the Kâsuga artists of about the eleventh to twelfth centuries.

Among the innumerable screens preserved in Kôbô Daishi's monastery we can but refer to two. In the Hôki-in are preserved a pair of magnificent six-fold screens by Chôkuan Sôga, the famous painter of hawks, who flourished about the Keichô Era (1596-1614). Chôkuan's fowl and flowers, Figure 199, are not the garish productions of Jâkûchu, but charmingly naturalistic creations done in rich yet subdued colors with a brilliancy of execution and a dark richness of effect that are well-nigh

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indescribable. The beautiful tone of this composition, the brilliant spacing and the swift but assured technique would of themselves be sufficient to elevate Chôkuan Sôga to a high place among the many eminent decorative artists of the Tôyotômi Period (1573-1602). In sharp contrast to this gorgeous design is Tôyeki's landscape, Figure 200, a paper screen decorated in monochrome ink and but slightly relieved by the addition of a hint of soft wash-color. In this late example of the art of Sesshû's Unkôku School there is little hint of the lofty conception and vigorous brush-work of its great founder, Sesshû. Though Tôyeki could truthfully sign himself "fourth in descent from the Unkôku School" there is little to commend him. Indeed, his art but serves to show how rapid has been the decay in ideal and execution among the followers of one of the greatest of Japanese landscapists.

These treasures we saw in the Plum-tree Chamber, a delightful little room decorated with *fûsûmâ* designs by the "second founder" of the Kanô School, Tannyû Môrinôbu. Next to it is the equally charming Chamber of the Willow, in which the same artist has left a beautiful series of sketches done in his softest and most poetic manner. In this room Hidetsûgu, nephew of the Taïko, committed *hârâ-kiri* and the room has been kept ever since as he left it.

The Kondô or Golden Hall consists of three shrines, one within the other. To reach it one must pass beneath the well carved wooden gate, which fronts the giant Kongôbûji — some 210 feet in length — and turning to the right pass on to a group of temple buildings today well-nigh hidden in a grove of great pines and other conifers. The tallest of these great wooden structures, that

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to the left, is the Kondô; the smaller building to the right is the unimportant Daiyeidô, and the low, gray-roofed temple beyond is the Mieidô.

Though of recent date (1852) the interior of the Kondô is well worth seeing, as it is ornamented with some of the most remarkable paintings, shell-inlays, and wood carvings to be seen in any Japanese temple, whether ancient or modern. In size alone, the carved wood panels are unmatched by anything of the same nature, whether at Nikkô, Uyêno or Shiba. One set of these panels—that with a design of Buddhist angels in mid-air — some fourteen panels in all, are as much as nine feet in length and four in height. To reach the sanctuary itself, we hurry past a series of wretchedly painted *rakan* by Nâkagâwa. Suddenly we pause as our eyes wander among the giant shafts of twenty-six stupendous gilt *keyaki*-columns. These serve to support a brilliantly painted ceiling and richly painted and gilt canopy. Near by are seated a series of seated statues, six of the sculptural treasures of Kôya. The figures guard an especially revered gilt image of Yâkushi some sixteen feet in height. This temple tradition would attribute to Kôbô Daishi's own hands, though it appears to be far more likely a production of Jôchô or his school (11th century). Of the series the most beautiful is the statue of Kôkuzô (extreme left). The statues were originally colored, but little trace of pigment is now visible upon their sadly blackened forms. They are said to be all that was saved from the original temple which stood here, and no doubt date from the Early Kamakûra Period (12th-13th centuries). One is tempted, indeed, to assign them to the founder of the school, Ûnkei himself.

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The near-by Mieidô, guarded by its rare old pine tree, can provide one with an æsthetic feast. Here the courteous priest in charge allowed us to take into our hands the precious little reliquary, illustrated in Figure 201. This is said to have been one of the artistic treasures brought back by Kôbô Daishi from China early in the ninth century, and to all appearances it may indeed be of T'ang date. Attributed again to the hand of the Daishi is the smaller shrine, called "pillow saint" shrine, Figure 202, an exquisitely carved sandalwood reliquary containing a charming high-relief figure of Monjû, seated sideways upon the back of a lion, and guarded by his four attendants. We can see at a glance that there is something wrong with the latter attribution at least. It may be that we should see in the Monjû shrine an example of wood-carving of the twelfth century; of the T'ang-influenced, though already untrammeled style of such an artist as Jôchô, say. Here again, we saw a rough little figure of Jizô, similarily attributed to Kôbô Daishi and said to have been carved by him at the tender age of seven. And here literally heaped about the room were innumerable ancient paintings and calligraphic treasures. To certain of the former we have already referred. Among the latter we saw the Emperor Sâgâ's original grant of seven miles of land on and about Mount Kôya. And here too we saw certain of those eight thousand volumes of the Buddhist scriptures, which form one of the most precious possessions of the temple. The tomes are written in letters of gold and silver, and are valued at some $250,000. Best of the eight attendants of Fûdo is the painted-wood statue of Kinkâra, Figure 204, an image some three feet in height, attributed again to the master-sculptor, Ûnkei

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(12th century). The whole group of eight figures has recently been removed for safe-keeping to the Imperial Museum, Kyôto.

Figure 205 shows one of the rarest treasures of Kôya, a gold and silver lacquered box, inlaid with metal and mother-of-pearl. It is perhaps the rarest example of early *makiyé* now extant. It is treated in the *tôgi-dashi* style of lacquer work, which has been explained by the late Captain Brinkley as lacquer in which "the pictorial design is brought out by repeated processes of rubbing, so that all outlines disappear, and the decoration seems to float in a field of semi-translucent lacquer." The unknown artist has added one more delicate touch to this charming design by scattering a well-nigh imperceptible film of powdered gold-dust over the whole, and adding birds and marsh-flowers in mother-of-pearl inlay. The inner tray is decorated with floral arabesques in mother-of-pearl and circular openwork floral medallions in gilt-bronze. In date, this box should be assigned to the Fûjiwâra Period (1072-1155), though tradition would ascribe it to Kôbô Daishi, who is popularly supposed to have brought it from China early in the ninth century.

In the great Kanjôdô are at least two good pieces of sculpture, and a number of remarkable paintings of comparatively late date. These last comprise numerous sliding-screens. Its main deity is a charming little gilt Amidâ, an incense-stained figure, whose pose is expressive of the utmost tenderness and yearning. It is said to be the work of Jôchô (d. 1053) whose art reveals the influence of Eshin and the Old Jôdô sect of Buddhism, to whom Amidâ was all in all. Here again, is a naturalistic statue of Hâtsuka Daishi, one of the instructors of

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Kôbô Daishi. After these, paintings follow one another in bewildering confusion; paintings on doors, on screens, on *fûsûmâ*, until the eye and brain are wearied with the seemingly never-ending succession.

Yet we cannot forget an exquisite *fûsûmâ* ascribed to Kanô Tannyû (1602-1674), a screen on which that versatile and prolific artist has depicted a charmingly poetic conception of winter and early spring landscape. We see a group of pure-white cranes, marvels of downy softness, huddled close together upon the snow-laden bough of a budding plum tree. In contrast, the companion painting shows a misty moon, seen through the silhouetted branches of the same plum tree in full blossom. Upon its top-most branch, a tiny bird sings joyously. We are almost tempted to believe that Tannyû has here depicted that mystic bird of Kôya, which is popularly believed to cry "Bu-Po-So" or "Buddha-Law-Church." Near these two panels we may enjoy a good piece of bronze casting, a small Nirvâna. As if rudely bent upon disturbing the last moments of the Buddha, a gigantic and ferocious *shishi* howls and rages upon a screen immediately opposite. This painting too is attributed to Kanô Tannyû (17th century).

The Ôkushô-in near by contains four rooms well worthy of a pilgrimage in themselves, as possessing a splendid series of monochrome paintings on *fûsûmâ* by an artist of the Sesshû School. In these numerous panels we may follow him in all phases of his skill; in landscape, in bird and animal life, and in figure designs. A family of bright-eyed monkeys, staring wonderingly at a group of withered and monkey-faced sages, proves the unknown painter was not without a sense of humour. Adjacent to

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these four rooms is a little chamber decorated with *fûsûmâ* covered with monochrome paintings by Kanô Tansei, at his best. Here is a brilliant little series of landscapes worked in rapidly in two shades of ink, yet with the utmost fidelity to nature. The panels are enriched by a background of powdered gold-leaf.

One will, of course, visit the famous cemetery with its gigantic cryptomeria and innumerable monuments to many distinguished men both ancient and modern. Passing through the long Avenue of Tombstones, we reach the Tôrodô, or "Hall of Ten Thousand Lamps." Here among others is the Widow's Mite Lamp, and that lit by the Emperor Shirakâwa in 1023, which has never been extinguished. Near this building stands the octagonal Hall of Bones, a building constructed by the Emperor Sutôku early in the twelfth century. In its innermost shrine is the tomb of Kôbô Daishi himself, which is never opened save once a year, when new vestments are placed upon the body of the saint.

Kôyasan is best seen during the month of May, when many blossoming shrubs and flowers charm the eye. At this time one may enjoy the feathery white *tsûji*, the pale blue or white clematis, the golden yellow honeysuckle, the salmon-pink azalea, or lavender rhododendron. And here again one hears the nightingale, whose song echoes and re-echoes through the woods until in the plains below it is taken up by his only rival, the lark.

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NIKKÔ

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SHRINES OF TÔKUGÂWA IEYÂSU AND IEMITSU

"Do not say Magnificent
Before you see Nikkô."
—Local saying.

FOUNDED by Shôdô Shônin, 735-817, the little village of Nikkô-machi lies at the foot of the volcanic Nikkô-zan range of mountains which stretch along the northwest border of the Province of Shimotsuke. Originally called Niko-zan or "roaring wind-swept mountains," its name was changed by Kôbô Daishi to Nikkô-zan or "mountains of the Sun's brightness," whereupon the storms ceased to rage among its valleys and it became the picturesque little Sleepy Hollow of today.

It is justly celebrated for its wonderful avenues of giant cryptomerias, Figure 220; for its tree-embowered temples and for the small but sumptuous mortuary-temples of the two most famous members of the Tôkugâwa family.

On our way to the Mausoleum of Ieyâsu, we cross the modern bridge which now spans the turbulent little Daiyagâwa and pause before the Mihâsi or "Sacred Red Bridge," whose bold red curve hurls itself from one rocky bank to the other, a few hundred paces further north. It is said to mark the spot where Shôdo Shônin crossed the river on his memorable attempt to climb Nantaizan, and here formerly stood his Shrine to Jinja Daio, the Great King of the Deep Sand. The original bridge, erected in 1638, was of wood covered with a thick coat of brilliant

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red lacquer. It was closed to all persons except the Shôgun, save twice a year when pilgrims might cross it. It stood intact until swept away by the great flood of 1902. As to its original appearance we still have Kanô Tannyû's sketch, Figure 221, a design taken from his five-colored *makimôno* executed in 1636, and illustrating various incidents in the life of Ieyâsu.

Continuing on up the hill to the right we soon reach the Sambutsu-dô or "Hall of the Three Buddhas." This is a large two-storied wooden structure built some twenty-five years ago and richly embellished with red lacquer. Within are seated three colossal gilt wood statues which give the temple its name. The three main figures are surrounded by those of lesser divinities; they represent Senjû Kwannon (right), Amidâ (center) and Batô Kwannon (left), and seem to date from the sixteenth to the seventeenth centuries. In the aisle to the left is seen a memorial statuette of the founder of Nikkô, Shôdo Shônin, and, against the right wall, a large mandara-painting representing Dainichi, god of wisdom and personification of purity, surrounded by the figures of thirty-six minor deities. Behind the temple stands a line of hideous little wood statues. Of these Fûdo — painted with a bright blue body, red hair and white mouth; Ijanâten represented with green face and limbs, and Suiten — with his contorted body and hideous blue face, are ghastly examples of demoniac horror.

Near by stands the Shôrô, whose deep and mellow bell still marks the hours from sunrise to sunset. Close to the Shôrô rises the black copper column of the Sôrintô. Originally erected (1644) near the tomb of Ieyâsu, it was removed to this spot in 1650. The two fine bronze

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Fig. 223. The Cistern Presented by the Daimyô of Nabéshima in 1618. Tôshôgû Shrines, Nikkô.
Photograph by the Author.

Fig. 222. Storehouse with the Monkey Panels. Tôshôgû Shrines, Nikkô.
Photo by the Author.

Fig. 224. Between the First and Second Courts. Tôshôgû Shrines, Nikkô.
Photograph Tamamûra, Kyôto.

Fig. 221. Picture-Roll Illustrating the Life of the Shôgun Iyeyâsu (d. 1616). Detail Showing the Original Red Lacquer Bridge. By Kanô Tannyû in the year 1636. Tôshôgû (Iyeyâsu's) Shrines, Nikkô.

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Fig. 225. The Yomei-mon. Carved and Painted Woods. Seventeenth Century. Tôshôgû Shrines, Nikkô. Photograph by the Author.

Fig. 226. Looking from the Karamon Towards the Yômei-mon Tôshôgû Shrines, Nikkô. Photograph Tamamûra, Kyôto.

Fig. 227. Detail near Yômei-mon. Painted Openwork Wood-carvings. Early Seventeenth Century. Tôshôgû Shrines, Nikkô. Photograph Tamamûra, Kyôto.

Fig. 228. The Kara-mon. Carved and Painted Wood. Early Seventeenth Century. Tôshôgû Shrines, Nikkô. Photograph Tamamûra, Kyôto.

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lanterns were presented by merchants of Tôkyo, Ôsaka and Nâgasâki in 1648.

Somewhat nearer Ieyâsu's temple, a short lane (right) brings us to a flight of steps and a great bronze *torii*. Near by stands the Kariden or Temporary Shrine, a long, low, wooden structure richly embellished with bright red and black lacquer. The carved and painted openwork panels of the interior are richly ornamented with late Kanô School floral, bird and animal designs. The vines are especially admired.

The several courts which conduct to the Kârâ-mon are approached by a broad path over which gigantic cryptomerias cast their shade. The First Court is reached by passing beneath a huge granite *torii* erected by the Daimyô of Chikuzen in 1618. Above this Forecourt towers a five-storied Pagoda, a graceful and richly painted building which rises a hundred and four feet into the air. Its dimensions enable us to appreciate the majestic cryptomerias which surround both it and the temple site. This structure dates from 1659, and is of peculiar construction. In order to guard it from the dangers of earthquakes, it is built around a great central shaft and is further braced by means of supporting poles at each corner. These supports are not sunk in the ground but rest in the hollow cups of flat stones. Inside, upon a red lacquered dais, sit weak seventeenth century giltwood statues of Yâkushi, Shaka, Dainichi and Ashûku Nyorai. The panelled ceiling painted with chrysanthemums on a white ground and the splendid gilt red-lacquer columns of the five inner columns are well worth seeing. From the Pagoda a short flight of steps conducts to the rather ponderous Niô-mon. Passing through we are

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confronted by three richly ornamented red buildings now used as storerooms. These have many elaborately carved and painted details done from original designs submitted by Kanô Tannyû and his pupils. The great *koyamaki* tree surrounded by a stone railing is said to have been carried about in a pot by the Shôgun Iyeyâsu himself. The near-by building was formerly the stable for the Prince Kitashira-kâwa's horse, whose Imperial master met his death while acting as Commander in Chief of the Japanese troops in Formosa, 1895. The building is now a storehouse. It is constructed of square beams of plain wood which rest on stone slabs. Its sloping roof, like all the Nikkô roofs, is of copper gilt while its simple ornamentation consists of small painted panels of openwork wood-carving representing red and white peonies and a group of three brown and white monkeys (Figure 222). Of these the one closing its eyes with its hands is called "Mizaru" or "See no evil"; the other closing its ears with its hands, "Kikazaru" or "Hear no evil"; and the last represented as closing its mouth with its hands, "Iwazaru" or "Speak no evil." The charming little Chôdzuya or Cistern, Figure 223, dates from 1618 when it was brought to this spot at the expense of the Daimyô of Nabéshima. It is formed of a solid block of granite, and so constructed that the crystal water of the beautiful Sômen Falls flows into it in equal quantities. Thus, it is always perfectly level with the upper edge of the stone. The designs of its richly painted upper panels are in harmony with the cistern itself, for swirling waters and dragons among waves seem ready to shake its gilt copper roof from its place.

Another good example of seventeenth century wood-

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work is found in the near-by Rinzô or Library with its great red bookcase and gorgeously painted columns, and carved and painted panels. Here, seated in magnificent robes, sits the solemn old Chinese inventor of the revolving bookcase, Fûdaishi, and his obstreperous sons, Fûken and Fûjo.

A short flight of stone steps leads from the First to the Second Court, Figure 224. Here, beside the entrance, we may remark the famous lions called Tôbikôye-nô-Shishi, two comically fierce little animals not in the least leonine, who are said to have been presented by the third Tôkugâwa Shôgun, Iemitsu. In this court is a Drum and Bell Tower, the latter containing the "moth-eaten bell," so called on account of the hole in the upper part, and presented by the King of Korea in 1642. Near by is a large bronze candelabrum presented by a King of the Lûchû Islands and two iron lanterns, the latter on the right of the steps leading to the court. They bear the date 1641 and were presented by Daté Masamûne, that famous Daimyô of Sendai, who in 1614 despatched an embassy to Rome and the King of Spain. The great candelabrum, standing near by in a revolving stand, is a good example of Dutch metalwork of the seventeenth century.

Behind the Drum Tower stands the most regally magnificent building of all the many beautiful shrines of Nikkô, the Yâkushidô or Hall of the Healing God, Yâkushi. This structure indeed served as model for most of the other temples.

Its portico is supported by four red pillars having gilt elephants' heads at the extremities of the transoms. The spandrels are richly carved with floral designs painted

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and gilded. Seventeen elaborately carved and painted panels fill the spaces under the roof and over the lustrous black lacquer doors. Inside the building is an intricate mass of painted and lacquered columns and panels. The ceiling of the outer chamber is decorated with a coiled dragon in ink on gray paper, attributed to Kanô Yâsunôbu, Tannyû's youngest brother. Upon the elaborate dais is the rich shrine of the main deity. Here stands his gilt image, flanked by those of his attendants, Sûryâ (Sun) and Châṇdrâ (Moon). At each of the four corners stand painted wood statues of the Shi-Tênno or Four Horizon Guardians. Upon a black and red lacquered dais near by stand the Twelve Generals called Jûni-jinshô. The two figures, third from the right and left of the shrine, are said to represent Ieyâsu. That to the right, with white face and movable helmet, is said to be a good likeness of that greatest of the Tôkugâwa. The dainty little birds carved above the shrine are well worthy of note, as is the hideous little wooden god who stands before the shrine and somewhat after the manner of Kôken's "lantern bearers" supports upon his ugly head the incense-burner. The beauty of the bright red lacquer seen on all sides gives one a fair idea of the original magnificence of the Sacred Bridge to which we have already referred. The white-painted Yômei-mon or gate, which leads to the third and last court, is one of the most elaborately carved wooden structures in Japan, Figure 225. Right and left of the gate itself is a gray-tiled enclosure-wall of wood which is divided unevenly by the Yômei-mon itself. Its twenty-five divisions contain each three superb panels painted and carved in openwork with designs of flowers, birds, fruit and small animals in de-

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tail, Figure 227. The Yômei-mon or Entrance-gate itself is supported upon twelve pillars of *keyaki*-wood, and each and all are covered with a minute geometrical pattern broken here and there by charmingly designed medallions. One on the centre pillar on the left of the gate contains a pair of fierce little dog-like tigers. Here the natural grain of the wood gives the appearance of fur, so it is styled the "grain tiger" medallion. A somewhat naïve detail in the ornamentation of Yômei-mon is represented by the geometrical pattern carved upon the further pillar of the left side. In this case the pattern has been inverted, lest the gate being all too perfect a thing it should bring evil to the Tôkugâwa family. This column is called Mayôke-nô-hashira or "evil averting pillar."

The four figures seated in the lower story are the guardians, Saidaijin and Udaijin. Clad in old costumes and with bows at their backs are the Chinese and Korean Dogs, or Ama-inu and Koma-inu. On two sides of the niches are large, boldly carved white panels, and above, carved and painted birds. A Buddhist angel decorates the ceiling of each of the four alcoves. The ceiling is decorated with ink sketches and dragons by Kanô Tannyû. In a series of painted panels above and on the transom extends a splendid series of openwork carvings representing various Chinese incidents, etc. Splendid openwork carvings of peonies embellish the panels on the east and west sides of the gate.

The Yômei-mon is certainly one of the most elaborately finished examples of the seventeenth century wood-carver's art to be met with in Japan. Yet the Kâramon beyond, Figure 228, outrivals it in many ways. White like the Yômei-mon, its bronze dragon-capped,

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gilt-bronze roof and elaborately carved beams and panels are supported by four great *keyaki*-wood columns. These columns are richly carved and overlaid with various designs in rare Chinese woods, a foretaste of the splendid panels we shall soon see in the antechamber of the Haiden. Its beautiful doors are carved in low relief and here and there over the various connecting angles bronze ornaments are securely clasped, Figure 229. In the architrave (south side) a small but well-carved panel shows Hsü Yu washing his ear at a spring that he may rid himself of the pollution incurred through the preposterous idea voiced by his Emperor that he, the exalted Emperor Chao, should relinquish the Chinese throne to his faithful vassal Hsü Yu.

Passing through this beautiful gate we are confronted by the truly sumptuous Haiden, an elaborately carved and richly painted building containing a single long matted room flanked by two antechambers, Figure 230. Ascending six gilt copper steps, one stops to admire the openwork carvings of painted peony designs which ornament the great double doors. On each side of these doors runs a red lacquered balcony, the sides of the building itself being decorated with many superb examples of carved and gold-lacquered panels embellished with boldly conceived bird and floral designs. These beautiful examples of the wood-carver's art are worthy of Jingorô himself.

Entering the main chamber one's eyes are fairly dazzled by the brilliancy of its decoration and richness of appointment. The great wooden ceiling is broken up into hundreds of square panels in which some follower of Tannyû has painted circular arabesques filled in with

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gilt dragons. The interstices between the black lacquered frames are filled with gilt, square, reticulated trellis-work of lacelike delicacy. The walls are decorated with paintings by one of the later Kanô artists, and the columns, beams, *râmma* and brackets are either covered with gold lacquer or carved in openwork and embellished with riotous color, lac or gilding. The various appointments of this chamber consist of temple flower-vases of bronze, tall lamps of gold and black lacquer, lacquered gong stands, gold lacquer boxes on richly lacquered stands, painted and lacquered drums, gold brocade hangings and a gorgeous gilt-copper canopy, the whole forming one of the most magnificent interiors to be seen in Japan.

The side-aisles are equally rich in decoration. Its ceiling is coffered and painted at centre with the design of a Buddhist angel flying through space. A double *râmma* of openwork bird and floral designs in colors and gold runs around the room, every inch of which is covered with black or gold lacquer or painted. The sides of the room are embellished with painted *fûsûmâ* of madly capering *shishi* by some follower of Tannyû, and at the upper end stand two of the most beautiful carved wood panels to be seen in the country. The designs, said to have been sketched by Kanô Tannyû himself, Figure 231, represent two alert and fierce-eyed eagles, seemingly just on the point of springing into the air in pursuit of their prey. The wonder of it is, perhaps, that in their transition from canvas to panel, the designs appear to have lost little if any of their boldness and truth to nature.

The chamber to the right of the main room is very similar, but its two carved panels are embellished with

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designs of phœnix-birds instead of eagles. The ceiling here is especially fine. Before the Restoration this chamber was reserved as the waiting-room of the Shôgun or for any member of the house of Tôkugâwa who might be visiting the shrine of his great ancestor.

Passing down four black lacquered steps, behind the bamboo curtains at the back of the Haiden (centre) we approach the gorgeous Oishi-nô-mâ or "Stone Chamber," so called because the floor under the mats is of stone. Here again the ceiling is richly carved and painted with bird designs; the six pairs of doors a mass of delicately carved peonies, the *râmma* and brackets above carved in openwork with wave and peony designs and brilliantly painted. On each side as one descends the steps, one may examine two large examples of black lacquered panels decorated with charming floral designs of chrysanthemums, etc., in gold. And as if all this sumptuousness of decoration was insufficient upon the dais stand two large silver vases from which rise movable plum, pine and bamboo branches. Here too stand four gold lacquered tables inlaid with mother-of-pearl and supporting other beautiful vases and lacquered lamp stands. But perhaps the grandest heights to which the unrestrained desire for effect can soar is evinced in the decoration of the Honden to which the gilt doors of the Oishi-nô-mâ, Figure 232, conduct one.

This chamber is a mass of red lacquer and richly gilt columns, of columns carved with peony designs in low relief against the natural *keyaki*-wood, of innumerable openwork panels carved and painted with peonies, pheasants and phœnix-birds. The whole ceiling is panelled and painted with phœnixes and floral designs.

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Fig. 229. Detail of the Karamon.

Fig. 230. Haiden (interior). Carved and Painted Wood, Gold Lacquer and Gilded Metalwork in Profusion. Early Seventeenth Century. Tôshôgû Shrines. Nikkô.

Photograph Tamamûra, Kyôto.

Fig. 232. The Oishi-nô-ma. Carved Wood Richly Painted and Gold Lacquers. Seventeenth Century. Tôshôgû Shrines, Nikkô.

Photograph Tamamûra, Kyôto.

Fig. 231. Carved Wood Panel from a Design by Kanô Tannyû (17th Century). Antechamber (left), the Haiden.

Photograph Tamamûra, Kyôto.

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Fig. 233. Tomb of Ieyâsu Tokugâwa (d. 1616). Bronze Stupa on Masonry Pedestal. Bronze Group in Front (17th Century).
Photograph by the Author.

Fig. 234. Fûjin, God of the Winds, Shrine of Iemitsu, Nikkô. Seventeenth Century. Photograph Tamamûra, Kyôto.

Fig. 235. Interior Decoration of Gold Lacquer in Chapel of Iemitsu Tokugâwa's Temple, Nikkô. Seventeenth Century.
Photograph Tamamûra, Kyôto.

Fig. 236. Garden and Miniature Lake Designed by the Artist and Aesthete Sô-ami (15th Century). Awata Palace Garden, Kyôto.
Photograph by the Author.

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The doors on one side are decorated with delicate patterns in gilt wire; on the other with gilt copper panels of diaper patterns set in frames of gold lacquer on black, of extraordinary richness. The *râmma* or friezes have boldly executed openwork designs of peonies and phœnixes, all of which are brilliantly colored, whilst the beams are painted with similar designs and plum, pine and bamboo trees. Silver mirrors that hang in pairs at the north end of the chamber serve to add a last note of splendour to what is one of the most magnificently decorated chambers among Nikkô's many sumptuously appointed rooms.

A short passage conducts to the *Naijin*, with another splendidly panelled and painted ceiling and doors with openwork carvings of peonies. Upon the three lustrous gold and black lacquered altars stand gold vases filled with gilt-paper *gôhei*. At each side and each end of the room are wonderfully fresh and well-preserved wall-paintings of Buddhist deities attributed to Kanô Tannyû, 1602-1674. These last are protected by silk brocade curtains of the richest design.

Upon leaving the Haiden once more, we return to the Third Court — that is, to the court between the Yômei and Kârâ-mon Gates. To the right is seen the Jinjo-dô, a storehouse for the great portable shrines (*mikôshi*) and processional paraphernalia used in the annual processions of the first and second of June and September (early part), processions well worth going from Tôkyô to see, if one is unfortunate enough not to be in Nikkô at the time. Near-by are two buildings, the Gômadô, left, and Kagûra-dô, right. The former has wall-panels in colors on paper by an artist of the Kanô School and

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very elaborate openwork woodcarvings. Before 1868 it was the house where the *gôma* or "fire-prayers" were said.

The Kagûra-dô or "Hall of the Kagûra" is so named on account of its dance-stage, where a priestess dressed in voluminous red and white robes performs a very short religious dance called the *kagûra*. It consists of dignified gyrations and the shaking of a sistrum-like instrument set with little bells.

Behind the Gôma-dô are the Cloisters, where is exhibited a splendid series of old brocades, dance-masks in wood and lacquer, costumes, armour, ancient swords, lacquered temple utensils, etc., in fine, a small museum enriched with many an interesting object of sixteenth to seventeenth century art.

To reach the tomb of Japan's greatest statesman, soldier and ruler, we follow a path between the Gôma and Kagûra halls and pass beneath that famous gate where sleeps Jingorô's black and white cat, a famous but somewhat overpraised feline who is represented as in the act of springing out of a peony plant. As its eyes are fast closed it must be dreaming of mice. The country folk say of *nemûri-nô-necko* that if he had been awake, he would have been able to leap from the panel, so true to life is the carving!

The gateway conducts to the high mound upon which stands the tomb of Ieyâsu by a steep flight of two hundred moss-grown steps. Beyond the *torii* at the top of the stair is a mortuary-chapel and behind it the circular stone balustrade which encloses the bronze stûpa of Ieyâsu, Figure 233. In front of it stands a tall bronze candlestick of stork design, a bronze *koro* or incense-

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burner, and a bronze vase with a lotus-plant in it. This set is a worthy example of early seventeenth century metal-work.

The main avenue of cryptomerias, that long line of giant conifers that stretches from Imaichi to Hôtake-iwa, the hill upon which Ieyâsu's shrine is set, is continued on around and behind the hill as far as the Sômen Falls. The trees that line this avenue, Figure, 220, were set out by one Matsudaira Emon-nô-Tayu in 1650. It extends some twenty-four and one-half miles and took the Matsudaira over twenty years to plant it. His fellow daimyôs, who gave presents to Ieyâsu's shrine of lacquers, bronzes, lanterns, etc., jeered at him for setting out a lot of small trees. Recently it was estimated that the value of the timber of the remaining portion of the avenue was equal to fifty dollars for every step taken when walking through it.

The walk to the Sômen Falls by a stone-paved path bordered by cryptomerias over a hundred feet high is flanked on the one side by a rushing river, on the other by the precipitous slope of tree-set Hôtake-iwa. The path is so narrow that one can well-nigh touch the red trunks of the trees whose colossal shafts soar so buoyantly heavenward. In between the trees to the left of us, the little stream that leaps somewhat tamely over the Sômen Falls is caught in a stone trough and goes singing merrily towards the northern side of the sacred hill, where it serves to feed the great stone cistern which stands in the Second Court of Ieyâsu's temple. This path to the Sômen Falls is without a doubt one of the most picturesque spots on earth. One may take the walk, going to the *right* of the hill upon which stands

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Ieyâsu's tomb and continuing on until one has reached the little falls and the ruined temples beyond it. One should retrace one's steps to a path that ascends (right) up and over the back of the hill and down through a grove of magnificent cryptomerias to the cluster of temples called Fûta-âra-no-jinja and the Tomb of Iemitsu.

The Fûta-âra temples architecturally are the Tôshôgû Shrines (Ieyâsu's) over again, though on a less magnificent scale. They are well worth seeing, however, especially the Haiden and Honden.

Opposite these stands the Jô-gyô-dô, a red lacquered building connected to the Hôkke-dô by a short covered passage. The first building is dedicated to Amidâ, the second to Kishimôjin, a woman who vowed that she would devour all the children of Râgagrihâ, the metropolis of Buddhism. Kishimôjin was reborn as a demon and gave birth to five hundred children, one of whom she was to devour every day. She was converted to Buddhism by Shaka himself and passed her last days in a nunnery. She is honored in Japan as the protectress of little children.

Both temples are filled with seemingly endless lines of gilt or painted statues, not one of which merits but passing notice. The Jô-gyô-dô possesses a blackened wooden image of Fûdo that may perhaps be the work of one of the artists of the Kamakûra School of the thirteenth to the fourteenth century. The figure stands in an alcove to the north of the main room.

The near-by Haiden contains a panelled ceiling filled in with paintings of peonies and arabesques; a floor of black lacquer, peculiarly rich and lustrous; a rich series

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of *râmma*, carved and painted; and the usual Buddhist ritual paraphernalia with the *sûtras* written in gold in silver circles. Overhead hangs a gilt copper canopy. Behind this temple stands the stone monument which marks the tomb of Chiûko Jigen Daishi, Abbot of Nikkô in 1616, when Ieyâsu's shrine was first begun.

A short flight of stone steps leads to the Niô-mon guarded by painted wood figures of the Dêva Kings — Indrâ and Brâhma. Those in the outer niches are ten feet high, but lack all the true ferocity of the earlier artists. The two statues at the back were removed from the Niômon of Ieyâsu's Shrine soon after the Revolution of 1868.

Entering the First Court we see (left) the Hôzô or Treasure-house, to the right, the Chôdzuya or Cistern. The latter has a great dragon painted upon its ceiling by Kanô Yâsunôbu, Tannyû's younger brother. Near here are many fine bronze lanterns, the gifts of various daimyôs whose names and crests they bear. The Niten-mon or "Gate of the Gods of Wind and Thunder" leads to the Second Court. This gate is red and white like the Niô-mon, and, like it too, its four niches are filled by four great carved-wood figures. Facing us are Idâten and Bishâmônten, the first painted green, the second red. There is nothing in the workmanship of the two to commend them. The two ferocious figures standing in the niches at back have given the gate its name. For here stand Raijin, God of Thunder, backed by a halo of drums, and Fûjin, God of Winds, Figure 234, two exceedingly bad examples of the wood-carver's art, but great favourites with both the native and foreign visitor to Nikkô. Raijin holds a thun-

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derbolt in his right hand; Fûjin clasps about his shoulders the bag from which he lets loose the gentle breezes of March and the dreaded typhoon of August. Two fine bronze lanterns flank the gate.

A flight of seventy-one steps leads to the Third Court where to right and left stand the Drum and Bell Towers, of some interest on account of their quaint form. The bell is rung and the drum beaten but once in fifty years, at a commemorative service held in honor of Iemitsu.

Another short flight of steps brings us to the Yâsha-mon or "Demons' Gate," an extremely beautiful gate guarded by the menacing figures of the Shi-Tēnno.

In the Fourth Court beyond stand twenty-two fine bronze lanterns. The Kârâ-mon is well-nigh as richly carved as that at Ieyâsu's shrine. Especially noted are the two large white phœnix-birds above the door and the doors themselves which are embellished with splendid carvings of floral designs, etc., in red and gold. The Haiden or "Oratory" inside is very similar to that at Ieyâsu's Shrine, Figure 235. Gilt panels on each side at the back contain three large sketches of dragons attributed to Kanô Tannyû, and to his pupils are attributed the many gold dragons that fill the ceiling panels. The *râmma* again are nearly as fine as those in Ieyâsu's Shrine, and similar in design. The great gilt copper canopy hanging from the ceiling at centre was the gift of Princess Kage; the gilt lanterns with *horn* windows, the gift of a King of Korea; a silver willow and silver cherry tree standing in gilt bronze vases, the gift of Prince Kishû; a pair of bronze storks and a pair of bronze lotus flowers, the gifts of other nobles.

The Ainôma or "Corridor" behind, which leads to the

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Honden, has a good panelled ceiling painted with phœnix-birds. Here the Shôgun's daimyôs ranged themselves when Tôkugâwa came to worship the spirits of his ancestors. Two fine examples of metal-work are the bronze lantern bearers and the great bronze *kôro* or incense-burner which stands between them. The panelled doors above the steps are extraordinarily rich. They are composed of gold lacquer carved with animal designs and beautifully decorated. At the sides are panels embellished with floral designs in colors by an artist of the Kanô School of the seventeenth century. The doors to the left, even richer in ornamentation if that might be, conduct to the short passageway which opens upon the Honden or Inner Sanctum, where in feudal days the Shôgun offered his prayers.

This is one of the most beautiful temples of Nikkô. Its exterior, now boarded up, is of bright red lacquer. Its doors are of red lacquer richly gilt and the lower part of the building is composed of red and black lacquer with bossings and guards of gilt-copper.

The entrance doors are of lacquer gilt, the pillars that support the building are similarly of red lacquer gilt; and the long low ceiling is decorated with a huge, writhing dragon painted by Kanô Tannyû, 1602-1674. The open-work carvings of musical-angels and (above them) birds that fill in the frieze (*râmma*) which surrounds the room rival anything of the kind to be seen at Nikkô. From the ceiling hangs a metal canopy beneath which are the customary temple paraphernalia, each and every object a work of art in itself.

At the centre (rear) stands the Shrine of bright Lûchû lacquer. It contains the memorial-statuette of Iemitsu

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and his tablet. The Shi-Tēnno guard the four corners of the Shrine which is enriched with gilt lacquer designs of birds, animals, flowers and plants. A side-door (left) leads to the Gô-Honden, chiefly remarkable for its three paintings on silk by Kanô Tannyû, 1602-1674. The three paintings represent the Shaka trinity. The Buddha, clad in a red robe, is seated (centre), backed by a large mandorla; on his right Monjû, clad in voluminous robes, rides upon his lion. To the left Fûgen is seen seated upon his white elephant. The wall decoration here is very fine, consisting of great lotus-flowers painted in rich colours against a gold ground.

The Gôkujô or "Kitchen," where the sacred offerings are cooked, contains the famous gilt lacquer *Gôan* or "canopy" which was used in bringing the tablet of Ieyâsu from Kûnôzan in Surûga. This would date it in the year 1617, when the long journey took place. Its floor is composed of black lacquer enriched with cloud designs of gilt lacquer and mother-of-pearl. At the back is a design inlaid with various precious metals which may perhaps represent Mount Sumêru, the home of the gods of Buddhist mythology.

From here we pass the richly lacquered Kôkamon, flanked by its fine bronze lanterns, and reach a small mortuary temple (called Haiden), behind which stands the tomb of the third Tôkugâwa Shôgun, Iemitsu, 1604-1651. This is very similar in design to that of Ieyâsu illustrated under Figure 233.

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TÔKYÔ

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SHIBA TEMPLES

THE Mortuary Temples of certain of the Tôkugâwa Shôguns, descendants of Ieyâsu, first of the line, stand in the extensive grounds of the great Temple Zôjôji, headquarters in Tôkyô of the Jôdô or "Pure Land" sect of Buddhism.

The temple was founded during the early years of the Ashikâga Shôgunate (14th century); but it was removed under Ieyâsu in 1596, and set up in its present position. The original building was destroyed by fire in 1874, and rebuilt on a somewhat smaller scale. The main gate or Sammon is the original structure which was erected in the year 1623.

As Ieyâsu Tôkugâwa had caused the funerary tablets of his ancestors to be deposited in the sanctum of Zôjôji, this spot became in a way sacred to the house of Tôkugâwa. And hence it follows that many members of this house desired to have their bodies lie near by.

Here are buried six Shôguns of the line, Hidetâda (d. 1632); Ienôbu (d. 1713); Ietsûgu (d. 1716); Ieshige (d. 1761); Ieyôshi (d. 1853); and Iemôchi (d. 1866). Their tombs are very similar in design to those of their greater relatives at Nikkô, their mortuary shrines, with the exception of that of the Second Shôgun, Hidetâda, not quite so fine.

Like the ground plan of the temples at Nikkô (*q. v.*) each Shôgun's tomb possesses three dependent buildings, an Oratory or Haiden, Corridor or Ainôma and Sanctum

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or Honden. The tomb itself is commonly behind these buildings.

One customarily visits the Mortuary Shrines of the Seventh and Ninth Shôguns first, then those of Ietsûgu and Ieshige.

The Haiden or "Oratory," a mass of painted carvings on the exterior, is decorated within by the best of the later Kanô artists, Chikenôbu. Along its walls huge conventionalized lions leap and caper in a truly unlion-like manner. The dimly seen ceiling is a splendid example of lacquered panelling and painting, as is that of the Ainôma or "Corridor" beyond. Here again Chikenôbu has left us charming floral designs in brilliant colours painted upon the walls on either side. In the Honden are three magnificent examples of eighteenth century gold lacquer and metal-work, three shrines said to contain the memorial statuettes of the Sixth, Seventh and Ninth Shôguns, together with their funerary tablets. These images, the gift of Mikados, are never shown. The great table which supports these shrines is of brilliant red lacquer, as are the two smaller tables before it. Nothing can surpass the richness of the effect of this altar, as the various appointments, all in gold or red lacquer, are thrown into strong relief against a background (wall) of fine gold-leaf. Added to this, the huge gates in front are bright with gold, their panels being further embellished with delicate openwork floral designs and the crest of the Tôkugâwa, the three-leaved asarum, in gold. As is customary the altar is guarded by the menacing figures of the Shi-Tēnno or Four Heavenly Kings, assisted in this case by Kwannon and Benten.

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On the way to the tombs we pass the beautiful Kârâ-mon or "Chinese Gate," a tasteful structure brilliant with colors but in no way to be compared with that at Nikkô. Yet, the long wooden gallery which branches off on either side contains some superb examples of wood-carving. A great dragon panel in openwork, seen when the guide has opened the gate, is one of the best bits of wood-carving to be seen at Shiba. The Court beyond contains the Chôku-Gâku-mon or "Gate of the Imperial Tablet," and a splendid array of great bronze lanterns, two hundred and twelve all told, each and all of eighteenth century workmanship and presented by daimyô friends of the deceased Shôgun. A few steps lead to the Second Court in which stands the Niô-mon or "Gate of the Dêva Kings," and many fine old lichen-covered stone lanterns of similar date shaded by the overhanging branches of splendid pines.

Returning, we follow our guide past the Ôshi-kiri-mon or "Dividing Gate," a mass of elaborate carving. In these panels we may note a common trick of the Tôku-gâwa sculptors — Jingorô may perhaps have set the style — in which an *openwork* design showing a ferocious *shishi* or lion about to leap from the panel reveals on the opposite side not the lion we should expect but a gorgeous pheasant, a spray of peonies or a dainty musical angel floating languidly in space. We soon reach another great court where stand many more bronze lanterns and a steep though short flight of steps leads to the simple monuments of pagoda-like form protected by an encircling wall which is encased in turn in black copper moulded with wave-designs.

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The other temples and tombs are very similar in design, but the temple of the Second Shôgun well deserves more than passing notice.

The temple buildings are approached by a wide court in which stands a large covered cistern of graceful proportions. The interior of the brightly painted Honden is a marvel of dimly seen splendour. The two huge lacquer pillars that support the ponderous roof, seen to the right and left of the altar, are richly gilt. The arched ceiling is panelled and decorated with delicate gilt and painted lattice-work superimposed above a lacquer ground. A splendid carved frieze runs around the upper part of the walls, a frieze of bird medallions in high relief painted and gilded. The Shrine, but dimly seen at best, is a superb example of seventeenth century lacquer richly ornamented with floral designs and studded here and there with the crest of the Tôkugâwa. The temple paraphernalia dates for the most part from the same period; the great bronze kôro or incense-burner is dated in the year 1635.

But to enjoy a really fine example of ancient lacquer we must continue on to the Hâkkaku-dô or "Octagonal Hall," in which stands the tomb of the Second Shôgun.

We approach the building by a narrow path over which in April cherry blossoms scatter their great pink petals. On the left is the Haiden, very similar to other buildings here and containing nothing of interest. Before the entrance to the Hâkkaku-dô stand two stone monuments upon which are carved minutely and delicately "The Descent of Amidâ and *Bodhisâttva* to Welcome the Souls of the Departed" and "Shaka's Entrance into Nirvâna." These were erected in the year 1644.

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Within we see the lacquer monument of the Shôgun at centre, shaped somewhat like that of Ieyâsu, and supported by a stone base in the form of a lotus flower. This is acknowledged to be one of the largest specimens of gold lacquer now in existence and it is certainly one of the most beautiful. The upper half is decorated with idealistic designs of "The Eight Famous Views of Hsiao-Hsiang in China," and, its counterpart, "Japan's Eight Famous Views or Beauties of Lake Ômi," more popularly known as "Biwa," near Kyôtô. Of the site of China's eight famous views nothing is known, but the views of Ômi, so constantly referred to in Japanese art and literature, consist of: The Autumn Moon from Ishiyâma; Evening Snow on Hirayâma; Sunset Glow at Sêta; Sounding the Evening Bell at Miidêra; Boats Sailing Back from Yabâse; A Bright Sky with a Breeze at Awâzu; Rain by Night at Karasâki; and Wild Geese Alighting at Katâta.

The lower half of the monument is embellished with designs in gold of shaggy lions and gorgeous peonies, and the whole brilliant piece of lacquer is further decorated at intervals with dainty bits of enamel on copper, some of the earliest of Japanese enamels, gilt copper and dully gleaming crystals. Inside the shrine are kept the tablet and memorial statuette of the Shôgun. His body rests beneath the pavement.

The dark chamber in which stands this remarkable monument is well worthy to house so rich an object. For the great round roof is supported by a mass of carved and painted beams, which rest in turn upon eight magnificent pillars encased in gilt copper plates. The walls surrounding the buildings are of lacquer gilt. This

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little mortuary-chapel indeed is a worthy rival of the famous Nikkô shrines and temples.[52]

52 For lack of space we omit a description of the other buildings of this site and neighborhood, many of which are of interest. Those at Uyeno, Tôkyô are also omitted as similar in style. All are fully described in Murray's "Handbook of Japan."

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GLOSSARY

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GLOSSARY

A

Ainôma.— Gallery or Corridor in Shintô temple.

Aizen Myô-ô.— A transformation of Fûdo, Spirit of Love.

Amaterâsu.— "The Heavenly Shiner;" the Sun-Goddess sprung from the left eye of the Creator Izanagi. Ancestress of the Imperial House of Japan.

Amidâ.—Personification of Boundless Light said to dwell in a Paradise or "Pure Land" of the West. Worshipped especially by followers of the popular *Old* Jôdô (Pure Land) Sect of Buddhism founded by Genkû, 1133-1212, and by the *True* Jôdô.

Ashikâga.— A powerful family who became Shôguns during the fourteenth century. The Ashikâga Epoch, 1334-1567.

Awata-nô-Gôten.— The Awata Palace, Kyôto. Founded in the eighth century; garden designed by Sô-ami (15th century).

B

Bayen.— Chinese artist Ma Yüan, Southern Sung Dynasty. Flourished as Court Painter between 1190 and 1224 A. D.

Bishamon.— Vâjravâna, Spirit of Courage, commonly represented in armour and holding spear and small pagoda.

Bodhisattva.—(Japanese *bosatsu*) Buddhist saints, especially the Buddha's "Twenty-five Companions" so commonly represented in art. Beings who need but one more human experience to attain to complete "enlightenment" or "buddahood."

Brâhmâ.— (Japanese Bonten) With Indrâ one of the Ni-ô or guardian deities placed at the *outer* temple gate. See Shi-Tēnno.

Buddha.— See Shaka.

Bungakudai.— Stage for the performance of the bugaku dance.

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C

Châjin.— A tea expert.

Châkai.—Meeting of æsthetes and literati at a tea-ceremony.

Chândrâ.— (Japanese Gwakkô) A lunar deity, with Sûryâ (Nikkô) the solar deity an attendant of the Healing God, Yâkushi.

Chang Chung-mu.— Chinese artist, son of Meng-tau, Southern Sung Dynasty (13th Century).

Chang Sêng-yu.—Chinese artist of the Liang Dynasty (479-557 A. D.).

Châ-nô-yu.— The tea-ceremony.

Chao Ch'ang.— Chinese artist, Northern Sung Dynasty (11th Century).

Chao Ch'ien-li.— Chinese artist. Flourished under the Emperor Chê-tsung, 1085-1100.

Chao Meng-chien.— Chinese artist, Southern Sung Dynasty (13th Century).

Chao Tzü-yün.— Chinese artist, Southern Sung Dynasty (12th Century).

Châseki.— A tea-room.

Ch'en So Wung.— Chinese artist of the Southern Sung Dynasty (12th Century).

Ch'ien Hsüan.— Chinese artist, late Southern Sung Dynasty, circa 1260.

Ching Hao.— Chinese artist of the Five Minor Dynasties (6th-7th Centuries).

Chô Densu.— Minchô, Japanese artist, 1351-1431.

Chôkuan Sôga.— Japanese artist. Died about 1614.

Chô Shikio.— Chinese artist, Northern Sung Dynasty (11th Century).

Chou Chang.— Chinese artist, Southern Sung Dynasty (12th Century).

Chou Fang.— Chinese artist, T'ang Dynasty, flourished about 780-805 A. D.

Chow Dynasty.— Chinese, 1122-255 B. C.

Chôzu-bachi.— Japanese name for temple Cistern for ablutions.

Cryptomeria.— A species of cedar.

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D

Daibutsu.—"Great Buddha," commonly used of the bronze statues of the Nârâ and Kamakura deities Rushanna and Amidâ.

Daibutsuden.—Temple of Great Buddha.

Daimyôs.—Feudal lords of Japan.

Dâruma.—The twenty-eighth Buddhist patriarch; an Indian who flourished during the sixth century.

Dengyô Daishi.—(Saichô) A Japanese saint. Founder and first abbot of the Enryākuji, Mount Hiei, Kyôto. Flourished about 800 A. D. Preached the Tendai doctrine of China.

E

Eiga.—Japanese artist, Tâkuma School, early fourteenth century.

Eishô.—Priestly sculptor, ninth century.

Eitôku.—Japanese artist, son of Kanô Nâonôbu and grandson of Môtonôbu, 1543-1590.

Emmâ-ô.—Yâmarâja, Regent of Hell.

Eshin Sôzu.—Japanese artist and sculptor-priest, Jôdô sect, 942-1017. First to use cut gold-leaf in paintings.

F

Fan K'uan.—Chinese artist Northern Sung Dynasty (11th Century).

Fû Daishi.—Chinese priest (6th Century) inventor of the rinzô or revolving library.

Fûdo.—(Achâla) Spirit of Love, though by some identified with Dainichi, Spirit of Wisdom and Purity.

Fûgen.—(Samantabhâdra) Represents "the (Buddhist) Church" as does his companion Mônju "the Law" and Shaka "the Buddha" in the Shaka trinity so commonly met with both in painting and sculpture.

Fûjin.—God of the Winds.

Fûjiwâra.—An ancient family of the Nakatômi clan. After Kamatâri (7th Century) called Fûjiwâra. Ancestors of the Imperial line of Japan.

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Fûjiwâra Epoch.— Early, 888-986; Middle, 986-1072; Late, 1072-1155.

Fûshimi.—A village near Kyôto. Here stood the Taïko Hideyôshi's famous Mômoyâma Palace, of which but the foundations now exist.

Fûsûmâ.— Sliding wall-panels.

G

Gandhâra.— Ancient city in Peshawar Valley, Northwest India. Early art of district thereabouts shows Greek influence due to its conquest by Alexander the Great.

Ganki.— Chinese artist, Yüan Dynasty (14th Century).

Gei-ami.— Japanese artist, son of Nô-ami, fifteenth century.

Gessen.— Japanese priest and painter, 1720-1809.

Giôgon.— Japanese artist, end of thirteenth century.

Gôdôshi.—Japanese name of Wu Tao-tze, a famous Chinese artist of the T'ang Dynasty who flourished during the first half of the eighth century of our era.

Gôhei.— Paper strips hung upon stands. In the Shintô cult a substitute for the ancient offerings of cloth.

Gwakkô.— Chândrâ, the Lunar Deity, with Nikkô or Sûryâ, the Solar Deity attendants of Yâkushi, the God of Healing.

Gyôji (Bosatsu).— A Korean priest, statesman, architect, and bronze-founder who served the great Emperor Shômu. Born 670; died 749 A. D.

H

Hachiman.— Chinese name of the Japanese Emperor Ôjin, God of War (3d Century), ancestor of the Minamôto family to which the Shôgun Yôritômo, founder of Kamakûra, belonged.

Han Kan.— Chinese artist of the T'ang Dynasty (8th Century).

Hanshun.— Priestly artist, 1037-1112.

Hideyôshi.— Toyôtômi Hideyôshi the Taïko, soldier and Regent of Japan. Born 1536, died 1598.

Hinôchi.— A species of cedar having a fine hard wood.

Hôjô or Zashiki.— Priests' apartments of a Buddhist temple.

Hô jô.— Feudal lords of Odawâra. Acted as guardians for the

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descendants of the famous Shôgun Yôritômo during the thirteenth and fourteenth centuries during which time they practically ruled Japan.

Honden.—Main Shrine of a Shintô temple.

Hondô.— Main Hall of a Buddhist temple.

Hônen Shônin (Genkû).—Founder of the *Old* Jôdô sect, a branch of Tendai. Died 1212.

Hôzô.—Temple Treasury, Shintô and Buddhist.

Hsia Kuei.—Chinese artist, Southern Sung Dynasty. Flourished under the Emperor Ning-tsung, 1194-1224.

Hsü Hsi.— Chinese artist, Five Dynasties, 907-960 A. D.

Hui-tsung.—Chinese artist-Emperor, 1101-1127.

I

Ikebâna.— Arrangement of *living* plants. Methods of arrangement follow in the main three schools, those of: Sô-ami (15th Century); Kobôri, lord of Enshiu (16th Century); and Sen-nô Rikyu (17th Century).

Ink.— Compare sumi.

Ishidôrô.— Stone lanterns presented to temple grounds generally in memory of some departed hero or lord.

Iyeyâsu.— Tôkugâwa Iyeyâsu, first Shôgun of his line; one of the greatest men Japan has produced. He was of the family of the Minamoto and could thus claim connection with the Imperial line of the Mikados. Born 1542; died 1616. Buried at Nikkô.

Yüan-chi.—Chinese artist, Southern Sung Dynasty (11th century).

Izanâgi.—With Izanâmi his wife, creators of Japan and ancestors of the Mikados.

J

Jâkûchû (Itô).— Japanese artist, 1715-1800.

Jâsôku (Sôga).— Japanese artist, founder of Sôga School in latter part of the fifteenth century.

Jingorô (Hidâri).— Japanese architect and sculptor, 1584-1634.

Jion Daishi.— Famous Chinese Buddhist priest and teacher, 631-682 A. D.

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Jittôku.— Legendary Chinese demi-god.

Jizô.— The Japanese S. Christopher and patron of travellers.

Jôchô.— Japanese sculptor, T'ang style, supposed to have died about 1053 A.D.

Jôkei.— Japanese sculptor, thirteenth century.

Jôsetsu.— Chinese artist settled in Japan. Founder of the Higashiyama School of the fifteenth century.

K

Kakemôno.— "Hanging picture" on silk or paper, when not exhibited wound about a wooden roller and tied with a silk cord. When suspended in the tôkonôma a painting of this type is seen to the best advantage *kneeling* and at a distance of about one mat from the alcove.

Kâla.— Goddess of Art.

Kanaôka (Kôsé-nô).— Founder of a *native* school of Japanese painting, the Kôsé, a school influenced by the Chinese art of early T'ang. Second half of the ninth century.

Keion.—See Sumiyôshi.

Keishôki.— Japanese artist, Sung style, fifteenth century.

Kenshin Daishi.— See Shinran Shônin.

Kiu-ying.— Chinese artist, Ming Dynasty, 1368-1662.

Kôawâse.— The incense-ceremony.

Kôben.— Japanese sculptor, son of Unkei, thirteenth century.

Kôbô Daishi (Kûkai).— Japanese Buddhist saint. Famous artist, calligrapher, sculptor and traveller. Born 774; died 834 A.D. Buried upon Mount Kôya. Preached the Shingon or Tendai doctrine of China.

Kôbôri Enshu.—Courtier and æsthete under Hideyôshi and Iyeyâsu. Expert in the tea ceremony and flower arrangement. Born 1577; died 1645.

Kô-i (Sadanôbu).— Japanese artist, teacher of Kanô Nâonôbu, Tannyû and Yûkinôbu. Born 1597; died 1673.

Kôkuzô.—An infinitely wise bodhisattva.

Kômôkûten.— One of the Shi-Tênno or Four Guardians of the Horizon. Birûpâksha, Guardian of the South.

Kondô.— Main Hall of a Buddhist temple.

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Kôrin (Ogâta).— Japanese artist pupil of Yâsunôbu or Tsûnenôbu but influenced in the main by Koyetsu and Sôtatsu. Born 1640; died 1716.

Kôshô.— Priestly sculptor, T'ang style, tenth century.

Kôyetsu (Honnami).— Japanese artist, lacquerer and sword-expert. As lacquerer originated inlays of metal and mother-of-pearl. Born 1556; died 1637.

Kûkai.— See Kôbô Daishi.

Kuo Hsi.— Chinese artist, Southern Sung Dynasty. Flourished under the Emperor Shên-tsung (11th Century).

Kûrâ.— Fire-proof storehouse commonly of masonry and detached from the residence, temple or place of business.

Kûnitâka.— Japanese artist, Tôsa School. Flourished about 1299-1316.

Kwaikei.— Japanese sculptor, about 1190-1210.

Kwannon.— (Sanskrit, Avalokitêsvara; Chinese, Kuanyin) Goddess of Mercy. Common sculptural and pictorial forms of this beneficent bodhisattva are: Nyorin or Omnipotent Kwannon; Senjû or Thousand-Handed Kwannon; Jû-ichi-men or Eleven-Faced Kwannon; Shô or Wise Kwannon.

L

Liang K'ai.— Chinese artist, Southern Sung Dynasty (12th Century).

Li Lung-mien.— Chinese artist, Southern Sung Dynasty (11th Century).

Litharge.—(Painting) In Japanese *medaso,* a combination of oxide of lead and oil. Probably introduced into Japan from India through the Chinese or Koreans.

Lotus.— In art symbolizes purity.

M

Mâkimôno.— Picture Roll or *scroll*-painting in contradistinction to the kâkemôno or *hanging* picture.

Ma Lin.— Chinese artist, son of Ma Yüan, Southern Sung Dynasty (12th Century).

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Masanôbu.— Japanese artist, with his more gifted son Môtonôbu, founder of the Kanô School of painting. Born 1453; died 1490.

Matahei (Iwâsa).— Japanese artist, founder of the Popular School of Ukiyoyé. End of the sixteenth century.

Ma Yüan.— Chinese artist, Southern Sung Dynasty. Flourished as Court Painter between 1190 and 1224 A. D.

Minchô (Chô Densu).— Japanese artist, Sung (Chinese) style. Born 1352; died 1431.

Minamôto.— A famous Japanese clan whose chieftains were descendants of the Emperor Saga, 810-823. A branch line of the house—the Seiwa-Genji—produced such famous men as the Shôgun Yôritômo, the great art patrons Ashikâga Yôshimitsu and Yôshimasa, and the Tôkugâwa Shôgun, Iyeyâsu.

Mirôku.— The next or "Expected Buddha" who will appear some 5000 years after the death of Nirvâna of Shaka (488 B.C.).

Mitsuôki. (Tôsa).— Japanese artist, native (Tôsa) school, 1617-1691.

Monjû.— Spirit of Wisdom; in the Shaka trinity probably represents "the Law." Carries scroll and jewelled sceptre.

Môtomitsu.— Japanese artist, Tôsa school of the eleventh century.

Mûchi.— Chinese artist, Southern Sung Dynasty (11th Century).

N

Nâonôbu.— Japanese artist, pupil of Kô-i, Kanô school, 1607-1651.

Nehanzô.— Representation of the Death or Nirvâna of Shaka which is said to have taken place about 488 B. C. Compare *Shaka*.

Nicheren.— Japanese Buddhist priest and founder of the sect which bears his name. Born 1222; died about 1280.

Nikkô.— Sûryâ, the Solar Deity, with Châ ndrâ, the Lunar Deity, one of the Yâkushi trinity.

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Ni-ô.—The temple gate guardians, Indrâ and Brâhma. Stand at the *outer* gate, the Shi-Tēnno or "horizon gods" at the *inner*.

Nirvâna.—A conscious but incorporeal state into which enter those "enlightened" and "perfected" souls who have attained to Buddhahood.

Nô-ami (Nakao Shinnô).—Japanese artist, pupil of Shûbun. Flourished about 1429-1486.

Nôbumâsa.—Japanese artist, Kanô school, seventeenth century.

O

Ôkyô (Maruyâma).—Japanese artist, founder of the Maruyâma branch of the *natural* school, 1723-1795.

Ôni.—Japanese term for demons.

P

Pien Luan.—Chinese artist, T'ang Dynasty, flourished about 790-815 A. D.

R

Rakan.—*Arhan* or *Arhats*, perfected saints of Buddhism; more especially the "sixteen" and "five hundred disciples" of Shaka.

Rikyû (Sen-nô).—Japanese *chajin* and æsthete, 1521-1591.

Rinzô.—Revolving Library in Buddhist temple grounds.

Ririumin.—Japanese name of the famous Sung (Chinese) artist Li Lung-mien, eleventh century.

S

Sanraku (Kimûra).—Japanese artist, Kanô school, pupil of Eitoku, 1558-1635.

Sekkei (Yâmagûchi).—Japanese artist Sôsetsu, pupil of Yeinô, Hamachô Kanô school, 1611-1669.

Sesson (Shûkei).—Japanese artist, Unkôku school (Sesshû's), flourished about 1532-1569.

Sesshû (Tôyô).—Japanese artist, pupil of Sô-Shûbun. Studied in China from 1467-1470, especially works of Hsia Kuei. Returned to found the Unkôku or Sesshû school. Born 1420; died 1506.

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Shaka.— Or Shaka Mûni, the Japanese equivalent of S'âkyamûni, the Buddha Siddhârtha Guatama, son of Suddhôdana and Mahâ Mâyâ, the former a chief of the Sâkiya clan (Râjput). Born in the Lumbini Garden near Kapilavâstu, North India, about 568 (or 623) B. C.; died about 488 (or 543) B. C. near Kusinârâ. The *stupa* erected by the Sâkiya clan over their share of the Buddha's ashes was recently discovered near the boundary line between British India and Nepaul.

Shâkudo.— A metal alloy having a brilliant black *patine*.

Shang Dynasty.— Chinese, 1766-1122 B. C.

Shingon.— A Buddhist Sect.

Shintô.— The "Way of the Gods." primitive cult of the Japanese.

Shinran Shônin.— Founder of the Montô or Shin sect of Buddhism, 1173-1262.

Shi-Tênno.— Beneficent demigods who guard the four points of the compass: Bishâmon, north; Kômôkû, south; Jikôku, east; Zôchô, west. Stationed at the *inner* gate of a temple, the Ni-ô at the *outer*.

Shôga (Tâkuma).— Japanese artist, perfected Tâkuma school (Sung style), thirteenth century.

Shôgun.— *Generalissimo* or chief of the military class. From the twelfth to the nineteenth century ruled Japan in the name of the (puppet) Emperors.

Shôtoku Taishi.— Prince Mûmayâdo, son of the Emperor Yômei, called the Constantine of Buddhism, 572-621 A. D.

Six Minor Dynasties.— Chinese, between Han and T'ang, 268-618 A. D.

Sô-ami (Shinsô).—Japanese artist, châjin and æsthete, flourished about 1480-1520.

Sôsen (Môri).— Japanese artist, Mâruyâma school, 1747-1821.

Sôtatsu (Tâwarâja).— Japanese artist, Kôyetsu school, 1624-1643.

Sôwa (Kanamôri).—Japanese châjin and æsthete, seventeenth century.

Shûbun (Sôga-).— Chinese artist adopted into the Sôga family

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of Asakura, Echizen Province. Father of Sôga Jāsôku. Flourished during the fifteenth century.

Shûbun (So-).— Japanese artist, pupil of Jôsetsu, follower of Hsia Kuei, teacher of Sesshû, flourished about the middle of the fifteenth century.

Sûikô.— Empress of Japan, 593-628 A. D., in art the Sûikô Epoch.

Sumi.— Black pigment made from the ash of burnt rushes mixed with glue though there are various secret processes in its manufacture both Chinese and Japanese. Moulded in cake form *sumi* is dried by being warmed in ashes. Paintings in this medium — the "monochrome-*ink*" or "India *ink*" sketches of the Zen artists — are rightly termed sûmi-ye, as *ink* has no part in their composition.

Sung Dynasty.—Chinese, Northern Sung, 960-1127. Southern Sung, 1127-1280.

Sûryā.— Japanese Nikkô Bosātsu, the Solar Deity, with Chândrâ (Gwakkô Bosātsu) one of the Yâkushi "trinity."

T

Taishaku.—. The Japanese name of Indrâ, one of the Niô or guardians of the *outer* temple gate.

Takayôshi (Kâsuga).— Japanese artist, Old Tôsa (Kâsuga) school, eleventh century.

Tâkuma.— A native Japanese school of painting founded upon Chinese (Sung) ideals. Tâkuma Tamenâri was its first notable master, eleventh century.

Tamenâri (Tâkuma).— See above (Tâkuma).

T'ang Dynasty.— Chinese, 618-907, A. D.

Tannyû (Môrinôbu).— Japanese artist, eldest son of Takanobu (second son of Eitoku Kanô); pupil of Kô-i. Founded Kajibashi branch of the Kanô school. Born in Kyôto, 1602; died at Yedo, 1674.

Tempei Eras.— Japanese, Tempei-Shôbô, 749-757; Tempei-Hôji, 757-765; Tempei-Jingô, 765-767 A. D.

Tempyô Era.— Japanese, 729-749 A. D.

Tengú.— A long-nosed wood or mountain sprite.

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Tĕnnin.— In Sanskrit *apsaras,* Buddhist angels.

Tôgan.— Japanese artist, Unkôku school, sixteenth century.

Tôhaku (Hasegâwa).— Japanese artist, studied under Kanô Shôyei but later adopted the Sesshû or Unkôku ideal. Born 1538; died 1610.

Tôyeki.— Japanese artist, Unkôku school, seventeenth century.

Tôri.— Naturalized Chinese originally from Wû Province, artists and bronze-founders. Karatsukuri Tori (Bûsshi), the third Tôri, cast great statues at Hôryûji, early seventh century.

U

Ûnkei (Bichû Hôin).— Japanese sculptor who flourished about 1180-1215. Worked first at Nârâ, later at Kamakûra.

W

Wang Mêng.— Chinese artist, Yüan Dynasty, flourished about 1330-1350 A. D.

Wang Wei.— Chinese artist and poet, T'ang Dynasty. Born 699; died 759 A. D.

Wu Tao-tze.— Chinese artist, T'ang Dynasty, flourished first half of the eighth century.

Wu Wei.— Chinese artist, Ming Dynasty, fifteenth century.

Y

Yâkushi.— God of Healing with Sûryâ, the Solar, and Châ ndrâ, the Lunar, Deities forming one of the Buddhist trinities.

Yâmagûchi Ogûchi.— Chinese sculptor, flourished in Japan about the middle of the seventh century.

Yen Hui.—Chinese artist, Yüan Dynasty, fourteenth century. Compare *Gankt*

Yen Li-pên.— Chinese artist, T'ang Dynasty, flourished about 626-668 A. D.

Yen Tzu-ping.— Chinese artist, Southern Sung Dynasty, twelfth century.

Yen Wên-kuei.— Chinese artist, Southern Sung Dynasty, eleventh century.

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Yeri Sôzu.— Priest and sculptor, 851-935 A. D.

Yôshimâsa (Ashikâga).— Shôgun, art patron, builder of the Ginkakûji, 1449-1472.

Yôshimitsu (Ashikâga).— Shôgun, art patron, builder of the Kingakûji, 1368-1394.

Yüan Dynasty.— Chinese (Mongol), 1280-1368.

Yueh-kan.— Chinese artist, Southern Sung Dynasty, twelfth century.

Yûkimitsu.— Japanese artist, Tôsa school, fourteenth century.

Yûshô (Kaihôku).— Japanese artist, pupil of Kanô Eitoku, 1532-1615.

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